# · THE · TUDOR · SHAKESPEARE

# · HAMLET ·

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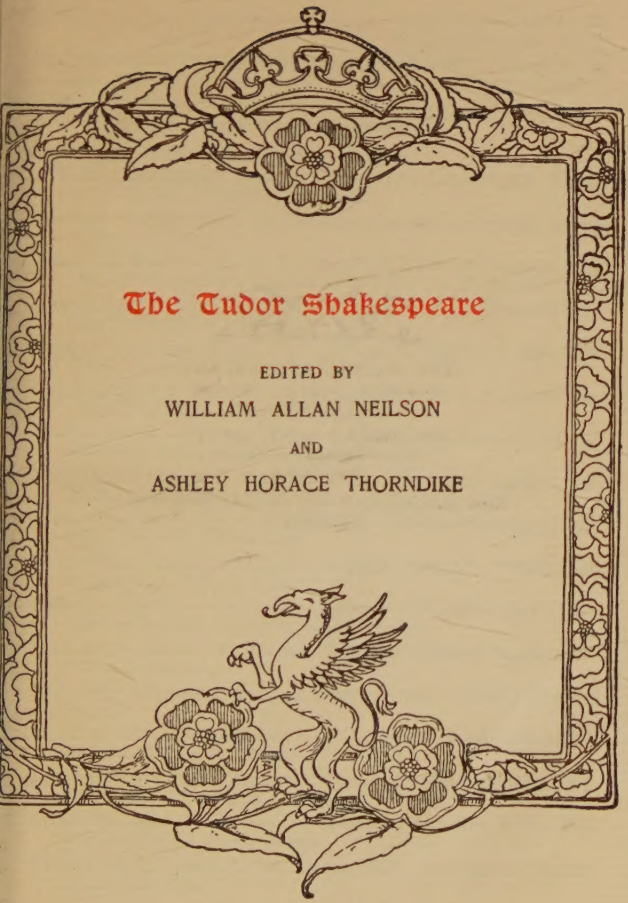
SEMPER EADEM

Charlotte C. Barnard



# The Tudor Shakespeare

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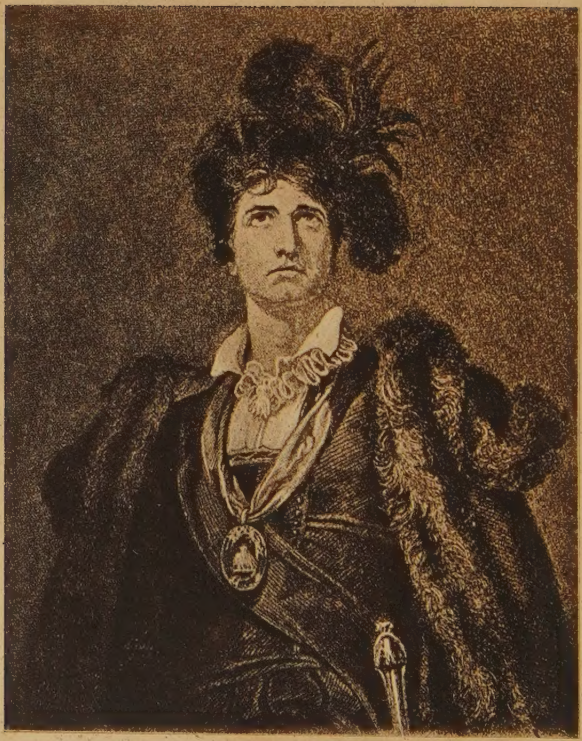

*John P. Kemble as Hamlet*

THE TUDOR SHAKESPEARE

# Hamlet
# Prince of Denmark

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# Introduction

*Text.* — There are three important texts of Shakespeare's *Hamlet:* the First Quarto of 1603; the Second Quarto of 1604; and the First Folio of 1623. $Q_3$, of 1605, is merely a reprint of $Q_2$; the title-pages are, except in date, identical; the differences elsewhere justify the conclusion that $Q_3$ was printed from the same forms as $Q_2$, for they are few and only such as are usually found in this period between copies of the same edition. Another quarto, $Q_4$, was printed in 1611 for John Smethwick. Though there are variations in copies of this edition, it is, except in the wording of its title-page, $Q_3$ reprinted. Smethwick published another quarto undated. As it shows, both in title-page and text, spellings later than those of the quartos already named, it is called $Q_5$. All subsequent quartos are but more or less exact reprints of this $Q_5$.

The title-page of $Q_1$ reads: "*The Tragicall Historie of Hamlet Prince of Denmark* By William Shakespeare. As it hath beene diverse times acted by his Highnesse servants in the Cittie of London: as also in the two Universities of Cambridge and Oxford, and else-where At London printed for N: L. and Iohn Trundell 1603." The title-page of $Q_2$ reads: "*The Tragicall Historie of Hamlet Prince of Denmark* By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. At

London. Printed by I. R. for N. L. and are to be sold at his shoppe vnder Saint Dunston's Church in Fleet-street, 1604." $Q_1$ and $Q_2$ differ greatly. $Q_2$ changes the order of scenes, rewrites or amplifies sentences, portions of scenes, even whole scenes, and constantly improves the wording.

The four folios offer virtually the same text. If not taken from a quarto now unknown, the First Folio was probably printed from some MS. which Heminge and Condell obtained from the Globe Theatre. $F_1$ contains 85 lines not in $Q_2$ and omits 218 lines in it. From the nature of the cuts in $F_1$, they were made for acting purposes. Its additions are shown by $Q_1$ to have been already acted by 1603. A standard text, then, must depend, as in the present edition, on a collation of $F_1$ with $Q_1$ and $Q_2$. The passages added from $Q_2$ are here enclosed in brackets.

*Sources.* — The Hamlet story is told by Saxo Grammaticus, who wrote his Latin history of Denmark about 1200. The earliest extant text of this account, however, is dated Paris, 1541. From Saxo, Francis de Belleforest developed his version of the story, as the *Troisième Histoire* in the fifth volume of his *Histoires tragiques*, a collection in part original, in part translations. This volume appeared in 1570. An English translation of this third chapter appeared by itself in 1608 as *The Historie of Hamblet*. Many believe, however, that the first edition of this followed almost immediately the printing of the French original. On the other hand, as the success of a play often called forth a ballad or even a prose version, it is striking that in two passages the Eng-

lish *Historie*, which otherwise is a slavish translation of Belleforest, departs completely from its original to agree with Shakespeare. In the French account of the interview of Hamlet with his mother, the original of Polonius hides under a "quilt"; in the English translation he conceals himself, as in Shakespeare, behind "hangings," "arras." Secondly, when Hamlet hears the noise which makes him stab through the hangings, he cries, "A rat, a rat," exactly as in Shakespeare. There is no sign of this in Belleforest. Either, then, two changes were made in a later edition of the translation of Belleforest because of the success of the play, or no translation antedates the play. The French version was, of course, open to Shakespeare at any time.

Most probably, however, in *Hamlet*, as in so many other instances, Shakespeare was working over an older play. In 1589 Thomas Nash wrote in an Epistle, "To the Gentlemen Students of both Universities," prefixed to Robert Greene's novel, *Menaphon*, "Ile turne back to my first text, of studies of delight, and talke a little in friendship with a few of our trivial translators. It is a common practise nowadaies, amongst a sort of shifting companions, that runne through every art and thrive by none, to leave the trade of Noverint whereto they were borne, and busie themselves with the indevors of art, that could scarcelie latinize their neck-verse if they should have neede; yet English Seneca read by candle-light yeeldes manie good sentences, as 'bloud is a begger,' and so forth; and if you intreate him faire in a frostie morning, he will afford you whole *Hamlets*, I should say

handfuls of tragical speaches. But O grief! *Tempus edax rerum;* what's that will last alwaies? The sea exhaled by droppes will in continuance be drie; and Seneca, let bloud line by line, and page by page, at length must needes die to our stage." The latest opinion[1] favors interpreting this somewhat cryptic passage as a series of slurs on Thomas Kyd, whose father was a scrivener, and who was so "born free" of the trade of those who began their legal papers, "Let all men know by these presents," who showed in his work the influence of Seneca, even paraphrasing him in places; and who did much translating from French and Italian. It has been held, too, that the passage shows that Kyd had written by 1589 a play, *Hamlet.* However this may be, certainly there was a play, *Hamlet*, in existence by June, 1594, for on the ninth of that month Henslowe entered in his *Diary :* "Jn the name of god Amen begininge at Newington my Lord Admeralle & my Lorde chamberlen men, As ffolloweth, 1594:

> "9 of June Rd at hamlet viiij$^{s}$
> 10 of June Rd at tamynge of A shrowe ix$^{s}$
> 12 of June Rd at andronicus vii$^{s}$"

The absence of *ne*, which in the *Diary* has been interpreted to mean "new" and, above all, the small returns are held to show that this *Hamlet* was no novelty. Critics are now fairly agreed that in the *Andronicus* and *The Taming of a Shrew* we have two plays originally belonging to My Lord Pembroke's Company, the first made over

[1] The *Works* of Thomas Kyd. F. S. Boas, 1901.

at once by Shakespeare, as the quarto of 1594 shows, the second reworked by him before 1600. It looks then as if here we had trace of the older *Hamlet* — the *Ur-Hamlet*, so called, from which he developed his play.

The genealogy of Shakespeare's *Hamlet* is, then, fairly clear. Saxo Grammaticus underlies the Belleforest. Belleforest probably was the source of the lost *Ur-Hamlet* of 1589. The play noted by Henslowe in 1594, probably, but not surely, that of 1589, and possibly by Thomas Kyd, was in all probability the chief source of Shakespeare's $Q_1$. He may, of course, have used Belleforest as an aid, or even the English translation, if there was an edition early enough.

Shakespeare, or more probably both the author of the *Ur-Hamlet* and Shakespeare, changed decidedly the story of Belleforest and the *Historie*. In these " we have a king murdered by his brother, who had previously seduced and has now married his queen; and the son of the king, aiming at revenge, finally achieving it, and using the device of pretended madness to protect himself in the meantime. The prototype of Polonius is killed while eavesdropping, but his character bears little resemblance to that of Shakespeare's Lord Chamberlain; Ophelia and Horatio are merely hinted at; while Laertes, Fortinbras, and several of the minor characters such as the grave-diggers and Osric are altogether absent. The original Hamlet goes to England without interruption from pirates, witnesses the death of his two companions, returns and kills not only the king, but all his courtiers,

goes to England again and marries two wives, one of whom betrays him to his death and marries his slayer."[1]

*Date.* — Some critics have held that $Q_1$ is only an imperfect representation of a text of $Q_2$, already written when $Q_1$ was printed in 1603; that $Q_1$ was set up either from short-hand notes taken in the theatre, or from a copy of the play cut down for acting and perhaps completed by the insertion of stuff from an earlier play on the same subject. Others have believed that $Q_1$ represents, though in a corrupt form, Shakespeare's first draft of the play, while $Q_2$ gives it as remodelled and enlarged at his leisure. By this second theory the form seen in $Q_1$ need not be dated near the time of its publication: possibly it was an early production of the poet. A third theory, that of Clark and Wright, is now most widely held. There was an old play, *Hamlet*, perhaps by Thomas Kyd. Some portions of this are preserved in $Q_1$, in which we have the form Shakespeare gave the play when he first remodelled it: the original has been retouched but the alterations are not complete. By this theory, $Q_1$ was probably surreptitiously obtained from short-hand notes hastily made in the theatre. Transcribed, and filled out as best might be where they were lacking or not clear, these notes made the copy for $Q_1$. This theory certainly accounts for the many errors of $Q_1$ that suggest the copyist more than the printer, and for the aural errors, such as *a proved* for *have proved*, *impudent* for *impotent*, etc. It accounts, too, for an arrangement of lines that seems at times to depend on what was heard rather than read.

[1] *Shakespeare's Works*, ed. W. A. Neilson. Boston, 1906, p. 894.

There is little difficulty in dating the play as seen in $Q_2$. Published in 1604, its style shows that it could not well have been written before 1600 and particularly fits the date its relations to $Q_1$ suggest, namely 1602–1604. The date of the form in $Q_1$ is not so easy to settle. In 1596 Thomas Lodge, in his *Wits Miserie*, alludes to "ye ghoste which cried so miserally at ye theator, like an oister-wife, *Hamlet revenge*." But this might refer to the *Hamlet* mentioned by Henslowe in 1594. It is noteworthy, too, that Meres in praising Shakespeare in his *Palladis Tamia* in the autumn of 1598 does not mention *Hamlet*. Moreover, the references to the Chapel Children (Act II, Sc. 2) could not have been made before 1598, for it was in that year that the boys were established under Evans in the Blackfriars. Nor did they at once produce satirical and abusive plays. It was in 1599–1601 that they came into direct rivalry with the men's companies with plays such as the men might have acted, and that they were in the thick of the satirical "War of the Theatres." 1600, therefore, looks like a safe date for $Q_1$ as a revision by Shakespeare of the *Ur-Hamlet*. Certainly by 1602, as the following entry in the Stationers' Register shows, a *Hamlet*, presumably Shakespeare's, was to be published:

"[1602] xxvj$^{to}$ Julij.

"James Roberts, Entered for his Copie vnder the handes of master Pasfield and master Waterson warden A booke called the Revenge of Hamlett Prince [of] Denmarke as yt was latelie acted by the Lord Chamberlyne his servantes, vjd."

Though it is barely possible, since no printer's name is given on the title-page of $Q_1$, that it may have been, like $Q_2$, printed by Roberts for W. Ling, this is not probable. The two editions vary greatly; and the words of the title-page of $Q_2$, "according to the true and perfect Coppie," suggest an authorized as contrasted with an unauthorized edition. The "enlarged to almost as much againe as it was" recalls the "newly corrected, augmented, and amended" of the title-page of $Q_2$ of *Romeo and Juliet*. It looks as if, in July, 1602, Roberts had, as he thought, gained the right to print a *Hamlet*, lately acted by Shakespeare's company, but that somethimg prevented its immediate publication. Six months or more later, N. Ling brings out an edition crammed with errors. The next year an authorized text is issued by Ling, but with Roberts as printer, something very suggestive of a compromise, for Ling kept the rights to *Hamlet* till his heirs sold them to Smethwick in 1607. Though $Q_3$ was "printed by J. R. for N. L.," Roberts is in no way recognized in the Stationers' Register entry of 1607 as having any rights in the play. As the dramatic companies did not like to have their plays printed while still successful on the stage, it looks as if one of two situations held good. If the form of the play badly represented in $Q_1$ had been in use for some time and was drawing poor houses, the company would have been willing to have it published. But before Roberts could issue it, perhaps "stayed" because Shakespeare had decided completely to revise the play, Ling printed $Q_1$, which he had surreptitiously obtained. Shakespeare was annoyed by the appearance of $Q_1$, and therefore $Q_2$, by a compromise arranged between

Roberts and Ling, was issued by the two. Or, less probably, Roberts originally expected to publish the text as it stands in $Q_2$, but Ling forestalled him with his surreptitious edition of the earlier form. On this theory also, a coöperative publication followed.

In any case, $Q_1$ represents a badly heard, badly copied text not later than 1603, probably not earlier than 1598, and presumably of 1600–1602. $Q_2$ represents the play as Shakespeare saw and felt it: it was probably written in 1602–1604.

*Interpretation.* — Two extreme views as to Hamlet himself have been advanced. The older, now very rarely urged, is that Hamlet was really driven mad by his responsibilities and sorrows. This view has belonged to the study rather than to the stage. The second view is that the pretended madness of Hamlet was meant to have for the audience of the time a comic aspect.[1] It is, however, one thing to prove that the Elizabethans saw much more of the comic than we can in madness; that a debased German version of the *Hamlet* story, *Der Bestrafte Brudermord*, uses the pretended madness for comic effect; and that it is quite possible the *Ur-Hamlet*, ascribed to Kyd, so used the madness; it is quite another matter to show any resulting inevitable connection between all this and the conclusion that Shakespeare meant the pretended madness to be comic. If he did, then in scenes profoundly moving and rich in the finest psychology he worked for a laughter that must

[1] *The Elizabethan Hamlet.* J. Corbin, 1895.

largely break the very emotional spell he seems to be seeking to create. If he did this, it is the only instance of such wasteful artistry, of such wilful debauching of his powers, by Shakespeare.

The critical history of the play shows, however, that seeming contradictions (as in the age of Hamlet), a style often connotative to the utmost, and the very subtlety of the characterization, tempt to varied, individual, and even over-ingenious interpretation. Even as to the pretended madness, views diametrically opposed have been held. Werder's view may be summarized thus: "Hamlet does all that can be expected of the ideal hero of romance, but his task is impossible. He is slow to find a way because no way is to be found. Claudius is all-powerful and strongly entrenched and Hamlet has no evidence. The play is not the tragedy of inefficiency, but of heroic endeavor in the face of insuperable obstacles." Coleridge, on the other hand, maintained that "a simple act is required of [Hamlet], an act which a narrower man might perform straightway; but in Hamlet's mind such illimitable vistas of speculation are opened up that his will shrinks before them. Though recognizing his plain duty, and though feverishly eager to do it, he cannot force himself to action. Thus he fritters time away in reflection and introspection, till at last he himself is involved in ruin, and dies the victim of his own paralysis." This view, modified somewhat in each case by the personality of the writer, has been held by many recent leading Shakespearean critics. More than once lately critics have accounted for this wide divergence in interpreting the central figure by point-

ing to the fact that Hamlet himself is an evolution, not the sole creation of Shakespeare's brain. Saxo gave something to Belleforest. The amplified version of Belleforest was adapted for the stage under Senecan influences, by some one, probably Kyd. This very popular play was twice revised by Shakespeare before the Hamlet who puzzles the critics emerges. "Kyd's Hamlet does most of the deeds of the play, and Shakespeare's Hamlet thinks most of the thoughts. Kyd is responsible for most of the plot and Shakespeare for most of the characterization. Thus the Kyd-Shakespeare composite hero follows up one man's thoughts with another man's deeds, and confronts with Shakespeare's soul a situation of Kyd's devising."[1] This may force too far the danger of contradictions that certainly inheres whenever one man, no matter how great, makes over independently and at a different time another man's work, but it deserves consideration. Always, however, it must be remembered, that the truer the drawing of a subtle character, the surer the result, that, as in real life, six observers will hold six very different opinions about that character.

*Relation to Contemporary Drama.* — About 1587 the "Drama of Blood" came into prominence with *The Spanish Tragedy*, attributed to Thomas Kyd. Broadly speaking, this drama is the tragedy of romantic material, as distinguished from material gathered from chronicle history or domestic crime. In it ideas of structure and rhetoric and certain figures, notably the Ghost, gained from Seneca, are used in accordance with the tastes

[1] *The Genesis of Hamlet.* C. M. Lewis, 1907.

of the public of the day. It flourished well into the first decade of the seventeenth century, developing a special group of "revenge" plays, in which a son seeks retribution for the death of a father, or a father seeks justice for a son's murder. Notable examples are Marston's *Antonio's Revenge* of 1599–1600, Chettle's *Tragedy of Hoffman, or Revenge for a Father*, 1602, and Tourneur's *Revenger's Tragedy*, published in 1607. It is to be noted that no quarto of *The Spanish Tragedy* names its author, and that the attribution to Kyd is on the authority of Thomas Heywood in his *Apology for Actors*, 1612. The *Ur-Hamlet* is attributed to Kyd on the strength of the quotation cited from Greene and the similarities between *The Spanish Tragedy* and what it is held $Q_1$ shows the original play must have been. On this somewhat tenuous evidence Kyd is the founder of the "Drama of Blood." Shakespeare is the only dramatist in all the group who can transmute the melodramatic romantic materials into genuine tragedy. This he does by his perfect characterization, his absolute grasp on the relation of cause and effect in human conduct.

Traces of a coarsened, garbled form of the Hamlet story can be found in Germany as early as 1626, and it was published in 1710 as *Der Bestrafte Brudermord*. Attempts have been made to show that it derives directly from Shakespeare's play. Recent criticism, however, agrees with Dr. Furness in his summing up of the matter: "There can be little doubt that in *Fratricide Punished* we have a translation of an English tragedy, and most probably the one which is the groundwork of the Quarto of

1603." That is, it stands between $Q_1$ and Belleforest as a translation of the *Ur-Hamlet* debased, disintegrated in successive efforts of English actors playing in their own tongue originally to hold and entertain popular audiences in Germany. Broadening action, overemphasis, the intrusion of the vulgarly comic, may all be traced to this struggle.

*Stage History.* — Since the time of Burbadge, *Hamlet* has been the touchstone by which the great and the would-be great actors have approved their skill. It was the third play acted at D'Avenant's new theatre in Lincoln's Inn Fields, in the spring of 1662. Downes in his *Roscius Anglicanus* says: "No succeeding tragedy for several years got more reputation." Betterton, Garrick, John Kemble, Kean, Macready, Edwin Booth, Irving, have all been famous in the part. Though the play has often been cut and even re-ordered in its scenes, it, on the whole, suffered least from the fondness of the late sixteenth and early seventeenth centuries for re-writing and "improving" Shakespeare. It has produced at least three notable descriptions of actors in the chief part: Colley Cibber's of Betterton; Fielding's, in "Partridge at the Play," of Garrick, and Lichtenberg's of the same actor.[1] It was translated into French in 1745–1748 by De la Place, and by Ducis in 1769 was given the rendering best known in France till the nineteenth century. In 1766 Wieland translated it into German, and the next year Lessing wrote admiringly of it in his *Hamburgische Dramaturgie*.

[1] Cibber's *Apology*, Fielding's *Tom Jones*, Bk. xvi, ch. 5, and the *Variorum Hamlet*, II. 269–272.

*Style.* — The amount of ingenious discussion on certain difficult places in *Hamlet* tends to give a wrong impression of the play. The growth of the language and rapidly changing customs call for considerable annotation. Careless scribes, careless typesetters, Elizabethan actors carelessly inserting changes in the text, have all left their marks, but nevertheless in almost every instance so clear is the thought, so compelling the emotion of the whole passage that he who is able to respond to the feeling may pass swiftly on, nor miss it because of those moments when the exact meaning is dubious. Read again and again, each time *Hamlet* will reveal new beauties in its combined accuracy and imaginativeness of phrase, its profundity and fidelity of characterization, and its subtle surmounting of technical dramaturgic difficulties. It is the masterpiece of Shakespeare's masterpieces.

# The Tragedy of Hamlet, Prince of Denmark

## [DRAMATIS PERSONÆ

CLAUDIUS, King of Denmark.
HAMLET, son to the late, and nephew to the present King.
POLONIUS, Lord Chamberlain.
HORATIO, friend to Hamlet.
LAERTES, son to Polonius.
VOLTIMAND,
CORNELIUS,
ROSENCRANTZ,
GUILDENSTERN,
OSRIC,
A Gentleman,
courtiers.
MARCELLUS,
BERNARDO,
officers.
FRANCISCO, a soldier.
REYNALDO, servant to Polonius.
A Priest.
Players.
Two Clowns, grave-diggers.
FORTINBRAS, Prince of Norway.
A Captain.
English Ambassadors.

GERTRUDE, Queen of Denmark, and mother to Hamlet.
OPHELIA, daughter to Polonius.

Ghost of Hamlet's Father.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants.

SCENE: *Elsinore, Denmark.*]

# The Tragedy of Hamlet

## ACT FIRST

### SCENE 1

[*Elsinore. A platform before the castle.*]

*Francisco* [*at his post. Enter to him*] *Bernardo.*

*Ber.* Who's there?
*Fran.* Nay, answer me. Stand, and unfold yourself.
*Ber.* Long live the king!
*Fran.* Bernardo?
*Ber.* He.
*Fran.* You come most carefully upon your hour.
*Ber.* 'Tis now struck twelve. Get thee to bed, Francisco.
*Fran.* For this relief much thanks. 'Tis bitter cold,
And I am sick at heart.
*Ber.* Have you had quiet guard?
*Fran.* Not a mouse stirring.
*Ber.* Well, good-night.

If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

*Enter Horatio and Marcellus.*

*Fran.* I think I hear them. Stand! Who's there?
*Hor.* Friends to this ground.
*Mar.* And liegemen to the Dane.
*Fran.* Give you good-night.
*Mar.* O, farewell, honest soldier.
Who hath reliev'd you?
*Fran.* Bernardo has my place.
Give you good-night. *Exit.*
*Mar.* Holla! Bernardo!
*Ber.* Say,
What, is Horatio there?
*Hor.* A piece of him.
*Ber.* Welcome, Horatio; welcome, good Marcellus.
*Hor.* What, has this thing appear'd again to-night?
*Ber.* I have seen nothing.
*Mar.* Horatio says 'tis but our fantasy,
And will not let belief take hold of him
Touching this dreaded sight, twice seen of us;
Therefore I have entreated him along
With us, to watch the minutes of this night,
That if again this apparition come,
He may approve our eyes and speak to it.
*Hor.* Tush, tush, 'twill not appear.
*Ber.* Sit down a while,

And let us once again assail your ears,
That are so fortified against our story,
What we two nights have seen.

*Hor.* Well, sit we down,
And let us hear Bernardo speak of this.

*Ber.* Last night of all,
When yond same star that's westward from the pole
Had made his course to illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one, —

*Enter the Ghost.*

*Mar.* Peace, break thee off! Look, where it comes again!

*Ber.* In the same figure, like the King that's dead.

*Mar.* Thou art a scholar; speak to it, Horatio.

*Ber.* Looks it not like the King? Mark it, Horatio.

*Hor.* Most like; it harrows me with fear and wonder.

*Ber.* It would be spoke to.

*Mar.* Question it, Horatio.

*Hor.* What art thou that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By heaven I charge thee, speak!

*Mar.* It is offended.

*Ber.* See, it stalks away!

*Hor.* Stay! Speak, speak! I charge thee, speak!
*Exit Ghost.*
*Mar.* 'Tis gone, and will not answer.
*Ber.* How now, Horatio! you tremble and look pale.
Is not this something more than fantasy?
What think you on't?
*Hor.* Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.
*Mar.* Is it not like the King?
*Hor.* As thou art to thyself.
Such was the very armour he had on
When he the ambitious Norway combated.
So frown'd he once, when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.
*Mar.* Thus twice before, and jump at this dead hour,
With martial stalk hath he gone by our watch.
*Hor.* In what particular thought to work I know not;
But, in the gross and scope of my opinion,
This bodes some strange eruption to our state.
*Mar.* Good now, sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the subject of the land,
And why such daily cast of brazen cannon,
And foreign mart for implements of war;
Why such impress of shipwrights, whose sore task
Does not divide the Sunday from the week.

What might be toward, that this sweaty haste
Doth make the night joint-labourer with the day,
Who is't that can inform me?

*Hor.* That can I;
At least, the whisper goes so. Our last king,
Whose image even but now appear'd to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick'd on by a most emulate pride,
Dar'd to the combat; in which our valiant Hamlet—
For so this side of our known world esteem'd him—
Did slay this Fortinbras; who, by a seal'd compact,
Well ratified by law and heraldry,
Did forfeit, with his life, all those his lands
Which he stood seiz'd on, to the conqueror;
Against the which, a moiety competent
Was gaged by our king; which had return'd
To the inheritance of Fortinbras,
Had he been vanquisher; as, by the same covenant,
And carriage of the article design'd,
His fell to Hamlet. Now, sir, young Fortinbras,
Of unimproved mettle hot and full,
Hath in the skirts of Norway here and there
Shark'd up a list of landless resolutes,
For food and diet, to some enterprise
That hath a stomach in't; which is no other—

As it doth well appear unto our state —
But to recover of us, by strong hand
And terms compulsative, those foresaid lands
So by his father lost; and this, I take it,
Is the main motive of our preparations,
The source of this our watch, and the chief head
Of this post-haste and romage in the land.
[*Ber.* I think it be no other but e'en so.
Well may it sort that this portentous figure
Comes armed through our watch, so like the King
That was and is the question of these wars.
*Hor.* A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless and the sheeted dead
Did squeak and gibber in the Roman streets.
. . . . . .
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star
Upon whose influence Neptune's empire stands
Was sick almost to doomsday with eclipse.
And even the like precurse of fierce events,
As harbingers preceding still the fates
And prologue to the omen coming on,
Have heaven and earth together demonstrated
Unto our climatures and countrymen.]

*Re-enter Ghost.*

But soft, behold! Lo, where it comes again!
I'll cross it, though it blast me. Stay, illusion!
If thou hast any sound, or use of voice,
Speak to me;
If there be any good thing to be done
That may to thee do ease and grace to me,
Speak to me;
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,
O speak!
Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,
Speak of it; stay, and speak! (*Cock crows.*)
Stop it, Marcellus.

*Mar.* Shall I strike at it with my partisan?

*Hor.* Do, if it will not stand.

*Ber.* 'Tis here!

*Hor.* 'Tis here!

*Mar.* 'Tis gone! *Exit Ghost.*

We do it wrong, being so majestical,
To offer it the show of violence;
For it is, as the air, invulnerable,
And our vain blows malicious mockery.

*Ber.* It was about to speak, when the cock crew.

*Hor.* And then it started like a guilty thing

Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day; and, at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies
To his confine; and of the truth herein
This present object made probation.

*Mar.* It faded on the crowing of the cock.
Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long;
And then, they say, no spirit can walk abroad;
The nights are wholesome; then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time.

*Hor.* So have I heard and do in part believe it.
But, look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
Break we our watch up; and, by my advice,
Let us impart what we have seen to-night
Unto young Hamlet; for, upon my life,
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty?

*Mar.* Let's do't, I pray; and I this morning know
Where we shall find him most conveniently.

*Exeunt.*

## SCENE II

*[A room of state in the castle.]*

*Flourish. Enter the King, Queen, Hamlet, Polonius, Laertes, Ophelia, Lords, and Attendants.*

*King.* Though yet of Hamlet our dear brother's death
The memory be green, and that it us befitted
To bear our hearts in grief, and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature
That we with wisest sorrow think on him
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
The imperial jointress of this warlike state,
Have we, as 'twere with a defeated joy, —
With one auspicious and one dropping eye,
With mirth in funeral and with dirge in marriage,
In equal scale weighing delight and dole, —
Taken to wife; nor have we herein barr'd
Your better wisdoms, which have freely gone
With this affair along. For all, our thanks.
Now follows that you know: young Fortinbras,
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleagued with the dream of his advantage,
He hath not fail'd to pester us with message

Importing the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother. So much for him.

*Enter Voltimand and Cornelius.*

Now for ourself and for this time of meeting,
Thus much the business is: we have here writ
To Norway, uncle of young Fortinbras, —
Who, impotent and bed-rid, scarcely hears
Of this his nephew's purpose, — to suppress
His further gait herein, in that the levies,
The lists and full proportions, are all made
Out of his subject; and we here dispatch
You, good Cornelius, and you, Voltimand,
For bearing of this greeting to old Norway;
Giving to you no further personal power
To business with the king, more than the scope
Of these delated articles allow. [*Giving a paper.*]
Farewell, and let your haste commend your duty.

[*Cor.*] } In that and all things will we show our duty.
*Vol.* }

*King.* We doubt it nothing; heartily farewell.

*Exeunt Voltimand and Cornelius.*

And now, Laertes, what's the news with you?
You told us of some suit; what is't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice. What wouldst thou beg,
Laertes,

That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?

*Laer.* Dread my lord,
Your leave and favour to return to France;
From whence though willingly I came to Denmark
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again towards France
And bow them to your gracious leave and pardon.

*King.* Have you your father's leave? What says Polonius?

*Pol.* He hath, my lord, [wrung from me my slow leave
By laboursome petition, and at last
Upon his will I seal'd my hard consent.]
I do beseech you, give him leave to go.

*King.* Take thy fair hour, Laertes. Time be thine,
And thy best graces spend it at thy will!
But now, my cousin Hamlet, and my son, —

*Ham.* [*Aside.*] A little more than kin, and less than kind.

*King.* How is it that the clouds still hang on you?

*Ham.* Not so, my lord; I am too much i' the sun.

*Queen.* Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy vailed lids

Seek for thy noble father in the dust.
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.

*Ham.* Ay, madam, it is common.

*Queen.* If it be,
Why seems it so particular with thee?

*Ham.* Seems, madam! Nay, it is; I know not "seems."
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shows of grief,
That can denote me truly. These indeed seem,
For they are actions that a man might play;
But I have that within which passeth show,
These but the trappings and the suits of woe.

*King.* 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father.
But, you must know, your father lost a father;
That father lost, lost his; and the survivor bound
In filial obligation for some term
To do obsequious sorrow. But to persever
In obstinate condolement is a course
Of impious stubbornness; 'tis unmanly grief;
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,

An understanding simple and unschool'd
For what we know must be, and is as common
As any the most vulgar thing to sense,
Why should we in our peevish opposition
Take it to heart? Fie! 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died to-day,
"This must be so." We pray you, throw to earth
This unprevailing woe, and think of us
As of a father; for, let the world take note,
You are the most immediate to our throne,
And with no less nobility of love
Than that which dearest father bears his son,
Do I impart towards you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire;
And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

*Queen.* Let not thy mother lose her prayers, Hamlet.
I prithee, stay with us; go not to Wittenberg.

*Ham.* I shall in all my best obey you, madam.

*King.* Why, 'tis a loving and a fair reply.
Be as ourself in Denmark. Madam, come;
This gentle and unforc'd accord of Hamlet
Sits smiling to my heart; in grace whereof,

No jocund health that Denmark drinks to-day,
But the great cannon to the clouds shall tell,
And the King's rouse the heavens shall bruit again,
Re-speaking earthly thunder. Come away.

*Flourish. Exeunt all but Hamlet.*

*Ham.* O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God!
How weary, stale, flat, and unprofitable,
Seems to me all the uses of this world!
Fie on't! oh fie, fie! 'Tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead! Nay, not so much, not two.
So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? Why, she would hang on him,
As if increase of appetite had grown
By what it fed on; and yet, within a month, —
Let me not think on't! — Frailty, thy name is woman! —
A little month, or e'er those shoes were old

With which she followed my poor father's body,
Like Niobe, all tears, — why she, even she —
O God! a beast, that wants discourse of reason,
Would have mourn'd longer — married with mine uncle,
My father's brother, but no more like my father
Than I to Hercules; within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing of her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good. —
But break my heart, for I must hold my tongue.

*Enter Horatio, Marcellus, and Bernardo.*

*Hor.* Hail to your lordship!
*Ham.* I am glad to see you well.
Horatio! — or I do forget myself.
*Hor.* The same, my lord, and your poor servant ever.
*Ham.* Sir, my good friend; I'll change that name with you.
And what make you from Wittenberg, Horatio?
Marcellus?
*Mar.* My good lord!
*Ham.* I am very glad to see you. [*To Ber.*] Good even, sir. —
But what, in faith, make you from Wittenberg?

*Hor.* A truant disposition, good my lord.
*Ham.* I would not hear your enemy say so,
Nor shall you do mine ear that violence,
To make it truster of your own report
Against yourself. I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.
*Hor.* My lord, I came to see your father's funeral.
*Ham.* I pray thee, do not mock me, fellow-student.
I think it was to see my mother's wedding.
*Hor.* Indeed, my lord, it followed hard upon.
*Ham.* Thrift, thrift, Horatio! The funeral bak'd-meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Ere I had ever seen that day, Horatio!
My father! — Methinks I see my father.
*Hor.* Oh, where, my lord?
*Ham.* In my mind's eye, Horatio.
*Hor.* I saw him once; he was a goodly king.
*Ham.* He was a man, take him for all in all,
I shall not look upon his like again.
*Hor.* My lord, I think I saw him yesternight.
*Ham.* Saw? Who?
*Hor.* My lord, the King your father.
*Ham.* The King my father!
*Hor.* Season your admiration for a while
With an attent ear, till I may deliver,

Upon the witness of these gentlemen,
This marvel to you.
*Ham.* For God's love, let me hear.
*Hor.* Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead waste and middle of the night,
Been thus encount'red. A figure like your father,
Arm'd at all points exactly, cap-a-pie,
Appears before them, and with solemn march
Goes slow and stately by them. Thrice he walk'd
By their oppress'd and fear-surprised eyes,
Within his truncheon's length; whilst they, distill'd
Almost to jelly with the act of fear,
Stand dumb and speak not to him. This to me
In dreadful secrecy impart they did,
And I with them the third night kept the watch;
Where, as they had deliver'd, both in time,
Form of the thing, each word made true and good,
The apparition comes. I knew your father;
These hands are not more like.
*Ham.* But where was this?
*Mar.* My lord, upon the platform where we watch'd.
*Ham.* Did you not speak to it?
*Hor.* My lord, I did;
But answer made it none. Yet once methought
It lifted up it head and did address
Itself to motion, like as it would speak;

But even then the morning cock crew loud,
And at the sound it shrunk in haste away,
And vanish'd from our sight.

*Ham.* 'Tis very strange.

*Hor.* As I do live, my honour'd lord, 'tis true,
And we did think it writ down in our duty
To let you know of it.

*Ham.* Indeed, indeed, sirs. But this troubles me.
Hold you the watch to-night?

*Mar.* *Ber.* We do, my lord.

*Ham.* Arm'd, say you?

*Mar.* *Ber.* Arm'd, my lord.

*Ham.* From top to toe?

*Mar.* *Ber.* My lord, from head to foot.

*Ham.* Then saw you not his face?

*Hor.* O, yes, my lord; he wore his beaver up.

*Ham.* What, look'd he frowningly?

*Hor.* A countenance more
In sorrow than in anger.

*Ham.* Pale, or red?

*Hor.* Nay, very pale.

*Ham.* And fix'd his eyes upon you?

*Hor.* Most constantly.

*Ham.* I would I had been there.

*Hor.* It would have much amaz'd you.

*Ham.* Very like, very like. Stay'd it long?
*Hor.* While one with moderate haste might tell a hundred.
*Mar.* } Longer, longer.
*Ber.* }
*Hor.* Not when I saw't.
*Ham.* His beard was grizzly? No?
*Hor.* It was, as I have seen it in his life,
A sable silver'd.
*Ham.* I will watch to-night;
Perchance 'twill walk again.
*Hor.* I warrant you it will.
*Ham.* If it assume my noble father's person,
I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight,
Let it be tenable in your silence still;
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue.
I will requite your loves. So, fare ye well.
Upon the platform 'twixt eleven and twelve,
I'll visit you.
*All.* Our duty to your honour.
*Ham.* Your love, as mine to you; farewell.
*Exeunt* [*all but Hamlet*].
My father's spirit in arms! All is not well;
I doubt some foul play. Would the night were come!

Till then sit still, my soul. Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes. *Exit.*

### Scene III

[*A room in Polonius's house.*]

*Enter Laertes and Ophelia.*

*Laer.* My necessaries are embark'd, farewell;
And, sister, as the winds give benefit
And convoy is assistant, do not sleep,
But let me hear from you.
*Oph.* Do you doubt that?
*Laer.* For Hamlet and the trifling of his favours,
Hold it a fashion and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The [perfume and] suppliance of a minute;
No more.
*Oph.* No more but so?
*Laer.* Think it no more:
For nature crescent does not grow alone
In thews and bulk, but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now,
And now no soil nor cautel doth besmirch
The virtue of his will; but you must fear,
His greatness weigh'd, his will is not his own;

For he himself is subject to his birth.
He may not, as unvalued persons do,
Carve for himself, for on his choice depends
The sanity and health of the whole state;
And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body
Whereof he is the head. Then, if he says he loves you,
It fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed; which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honor may sustain
If with too credent ear you list his songs,
Or lose your heart, or your chaste treasure open
To his unmast'red importunity.
Fear it, Ophelia, fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The chariest maid is prodigal enough,
If she unmask her beauty to the moon.
Virtue itself scapes not calumnious strokes.
The canker galls the infants of the spring
Too oft before the buttons be disclos'd,
And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Be wary then, best safety lies in fear;
Youth to itself rebels, though none else near.

*Oph.* I shall the effect of this good lesson keep,
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own rede.

*Laer.* O, fear me not.

*Enter Polonius.*

I stay too long: but here my father comes.
A double blessing is a double grace;
Occasion smiles upon a second leave.

*Pol.* Yet here, Laertes? Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stay'd for. There; my blessing with you!
And these few precepts in thy memory
See thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel; but being in,
Bear't that the opposed may beware of thee.
Give every man thine ear, but few thy voice;

Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are most select and generous in that.
Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell; my blessing season this in thee!

*Laer.* Most humbly do I take my leave, my lord.

*Pol.* The time invites you; go, your servants tend.

*Laer.* Farewell, Ophelia, and remember well
What I have said to you.

*Oph.* 'Tis in my memory lock'd,
And you yourself shall keep the key of it.

*Laer.* Farewell. *Exit.*

*Pol.* What is't, Ophelia, he hath said to you?

*Oph.* So please you, something touching the Lord Hamlet.

*Pol.* Marry, well bethought.
'Tis told me, he hath very oft of late
Given private time to you, and you yourself
Have of your audience been most free and bounteous.

If it be so — as so 'tis put on me,
And that in way of caution — I must tell you,
You do not understand yourself so clearly
As it behoves my daughter and your honour.
What is between you? Give me up the truth.

*Oph.* He hath, my lord, of late made many tenders
Of his affection to me.

*Pol.* Affection! pooh! You speak like a green girl,
Unsifted in such perilous circumstance.
Do you believe his tenders, as you call them?

*Oph.* I do not know, my lord, what I should think.

*Pol.* Marry, I'll teach you: think yourself a baby
That you have ta'en his tenders for true pay,
Which are not sterling. Tender yourself more dearly,
Or — not to crack the wind of the poor phrase,
Running it thus — you'll tender me a fool.

*Oph.* My lord, he hath importun'd me with love
In honourable fashion.

*Pol.* Ay, fashion you may call it. Go to, go to.

*Oph.* And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.

*Pol.* Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows. These blazes, daughter,
Giving more light than heat, extinct in both
Even in their promise, as it is a-making,

You must not take for fire. From this time, daughter,
Be somewhat scanter of your maiden presence.
Set your entreatments at a higher rate
Than a command to parley. For Lord Hamlet,
Believe so much in him, that he is young,
And with a larger tether may he walk
Than may be given you. In few, Ophelia,
Do not believe his vows; for they are brokers,
Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds,
The better to beguile. This is for all:
I would not, in plain terms, from this time forth,
Have you so slander any moment leisure
As to give words or talk with the Lord Hamlet.
Look to't, I charge you. Come your ways.

*Oph.* I shall obey, my lord. *Exeunt.*

## SCENE IV

[*The platform.*]

*Enter Hamlet, Horatio, and Marcellus.*

*Ham.* The air bites shrewdly; it is very cold.
*Hor.* It is a nipping and an eager air.
*Ham.* What hour now?
*Hor.* I think it lacks of twelve.

*Mar.* No, it is struck.

*Hor.* Indeed? I heard it not. Then it draws near the season
Wherein the spirit held his wont to walk.
*A flourish of trumpets, and two pieces go off [within].*
What does this mean, my lord?

*Ham.* The King doth wake to-night and takes his rouse,
Keeps wassail, and the swaggering up-spring reels;
And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

*Hor.* Is it a custom?

*Ham.* Ay, marry, is't,
But to my mind, though I am native here
And to the manner born, it is a custom
More honour'd in the breach than the observance.
This heavy-headed revel east and west
Makes us traduc'd and tax'd of other nations.
They clepe us drunkards, and with swinish phrase
Soil our addition; and indeed it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
That for some vicious mole of nature in them,
As, in their birth — wherein they are not guilty,
Since nature cannot choose his origin —
By their o'ergrowth of some complexion

Oft breaking down the pales and forts of reason,
Or by some habit that too much o'er-leavens
The form of plausive manners, that these men,
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star, —
His virtues else — be they as pure as grace,
As infinite as man may undergo —
Shall in the general censure take corruption
From that particular fault. The dram of eale
Doth all the noble substance often dout
To his own scandal.]

*Enter Ghost.*

*Hor.* Look, my lord, it comes!

*Ham.* Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou com'st in such a questionable shape
That I will speak to thee. I'll call thee Hamlet,
King, father; royal Dane, O, answer me!
Let me not burst in ignorance, but tell
Why thy canoniz'd bones, hearsed in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,
Hath op'd his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou, dead corse, again in complete steel

Revisits thus the glimpses of the moon,
Making night hideous, and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? Wherefore? What should we do?

*Ghost beckons Hamlet.*

*Hor.* It beckons you to go away with it,
As if it some impartment did desire
To you alone.

*Mar.* Look, with what courteous action
It wafts you to a more removed ground.
But do not go with it.

*Hor.* No, by no means.

*Ham.* It will not speak; then will I follow it.

*Hor.* Do not, my lord.

*Ham.* Why, what should be the fear?
I do not set my life at a pin's fee,
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again. I'll follow it.

*Hor.* What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason
And draw you into madness? Think of it.
[The very place puts toys of desperation,
Without more motive, into every brain

That looks so many fathoms to the sea
And hears it roar beneath.]

*Ham.* It wafts me still.
Go on, I'll follow thee.

*Mar.* You shall not go, my lord.

*Ham.* Hold off your hand.

*Hor.* Be rul'd; you shall not go.

*Ham.* My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.
Still am I call'd. Unhand me, gentlemen.
By heaven, I'll make a ghost of him that lets me!
I say, away! — Go on, I'll follow thee.

*Exeunt Ghost and Hamlet.*

*Hor.* He waxes desperate with imagination.

*Mar.* Let's follow. 'Tis not fit thus to obey him.

*Hor.* Have after. To what issue will this come?

*Mar.* Something is rotten in the state of Denmark.

*Hor.* Heaven will direct it.

*Mar.* Nay, let's follow him.

*Exeunt.*

## SCENE V

[*Another part of the platform.*]

*Enter Ghost and Hamlet.*

*Ham.* Where wilt thou lead me? Speak, I'll go no further.

*Ghost.* Mark me.

*Ham.* I will.

*Ghost.* My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

*Ham.* Alas, poor ghost!

*Ghost.* Pity me not, but lend thy serious hearing
To what I shall unfold.

*Ham.* Speak; I am bound to hear.

*Ghost.* So art thou to revenge, when thou shalt hear.

*Ham.* What?

*Ghost.* I am thy father's spirit,
Doom'd for a certain term to walk the night,
And for the day confin'd to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotty and combined locks to part
And each particular hair to stand on end,
Like quills upon the fretful porpentine:
But this eternal blazon must not be
To ears of flesh and blood. List, Hamlet, O, list!
If thou didst ever thy dear father love —

*Ham.* O God!

*Ghost.* Revenge his foul and most unnatural murder.
*Ham.* Murder!
*Ghost.* Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.
*Ham.* Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.
*Ghost.* I find thee apt;
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear.
It's given out that, sleeping in mine orchard,
A serpent stung me; so the whole ear of Denmark
Is by a forged process of my death
Rankly abus'd; but know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.
*Ham.* O my prophetic soul!
Mine uncle!
*Ghost.* Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts,—
O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust
The will of my most seeming-virtuous queen.
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage, and to decline

Upon a wretch whose natural gifts were poor
To those of mine!
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed
And prey on garbage.
But, soft! methinks I scent the morning's air.
Brief let me be. Sleeping within mine orchard,
My custom always in the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of mine ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigour it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood. So did it mine,
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, and queen, at once dispatch'd;
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd,
No reckoning made, but sent to my account

With all my imperfections on my head.
O, horrible! O, horrible! most horrible!
If thou hast nature in thee, bear it not;
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once!
The glow-worm shows the matin to be near,
And 'gins to pale his uneffectual fire.
Adieu, adieu! Hamlet, remember me. *Exit.*

*Ham.* O all you host of heaven! O earth! What else?
And shall I couple hell? O, fie! Hold, my heart,
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee!
Ay, thou poor ghost, while memory holds a seat
In this distracted globe. Remember thee!
Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter. Yes, yes, by heaven!
O most pernicious woman!

O villain, villain, smiling, damned villain!
My tables, my tables, — meet it is I set it down!
That one may smile, and smile, and be a villain!
At least I'm sure it may be so in Denmark.
So, uncle, there you are. Now to my word;
It is "Adieu, adieu! remember me."
I have sworn't.

*Mar.* } (*Within.*) My lord, my lord!
*Hor.* }

*Mar.* [*Within.*] Lord Hamlet!
*Hor.* [*Within.*] Heaven secure him!
*Ham.* So be it!
*Mar.* [*Within.*] Illo, ho, ho, my lord!
*Ham.* Hillo, ho, ho, boy! Come, bird, come.

*Enter Horatio and Marcellus.*

*Mar.* How is't, my noble lord?
*Hor.* What news, my lord?
*Ham.* O, wonderful!
*Hor.* Good my lord, tell it.
*Ham.* No, you'll reveal it.
*Hor.* Not I, my lord, by heaven.
*Mar.* Nor I, my lord.
*Ham.* How say you, then, would heart of man once think it? —
But you'll be secret?

*Hor.* }
*Mar.* } Ay, by heaven, my lord.

*Ham.* There's ne'er a villain dwelling in all Denmark —
But he's an arrant knave.
*Hor.* There needs no ghost, my lord, come from the grave
To tell us this.
*Ham.* Why, right, you are i' the right.
And so, without more circumstance at all,
I hold it fit that we shake hands and part;
You, as your business and desires shall point you,
For every man has business and desire,
Such as it is; and for mine own poor part,
Look you, I'll go pray.
*Hor.* These are but wild and whirling words, my lord.
*Ham.* I'm sorry they offend you, heartily;
Yes, faith, heartily.
*Hor.* There's no offence, my lord.
*Ham.* Yes, by Saint Patrick, but there is, Horatio,
And much offence too. Touching this vision here,
It is an honest ghost, that let me tell you.
For your desire to know what is between us,
O'ermaster't as you may. And now, good friends,
As you are friends, scholars, and soldiers,
Give me one poor request.
*Hor.* What is't, my lord? We will.
*Ham.* Never make known what you have seen to-night.
*Hor.* } My lord, we will not.
*Mar.* }
*Ham.* Nay, but swear't.

*Hor.* In faith,
My lord, not I.
*Mar.* Nor I, my lord, in faith.
*Ham.* Upon my sword.
*Mar.* We have sworn, my lord, already.
*Ham.* Indeed, upon my sword, indeed.
*Ghost.* Swear! *Ghost cries under the stage.*
*Ham.* Ah, ha, boy! say'st thou so? Art thou there, truepenny?
Come on; you hear this fellow in the cellarage.
Consent to swear.
*Hor.* Propose the oath, my lord.
*Ham.* Never to speak of this that you have seen.
Swear by my sword.
*Ghost.* [*Beneath.*] Swear.
*Ham.* *Hic et ubique?* Then we'll shift our ground.
Come hither, gentlemen,
And lay your hands again upon my sword.
Never to speak of this that you have heard,
Swear by my sword.
*Ghost.* [*Beneath.*] Swear.
*Ham.* Well said, old mole! Canst work i' the earth so fast?
A worthy pioner! Once more remove, good friends.
*Hor.* O day and night, but this is wondrous strange!
*Ham.* And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,

without asking questions.

Than are dreamt of in our philosophy.
But come;
Here, as before, never, so help you mercy,
How strange or odd soe'er I bear myself, —
As I perchance hereafter shall think meet
To put an antic disposition on —
That you, at such time seeing me, never shall,
With arms encumb'red thus, or this headshake,
Or by pronouncing of some doubtful phrase,
As "Well, we know," or "We could, an if we would,"
Or "If we list to speak," or "There be, an if they might,"
Or such ambiguous giving out, to note
That you know aught of me, — this not to do,
So grace and mercy at your most need help you,
Swear.

*Ghost.* [*Beneath.*] Swear.

*Ham.* Rest, rest, perturbed spirit! [*They swear.*] So, gentlemen,
With all my love I do commend me to you.
And what so poor a man as Hamlet is
May do, to express his love and friending to you,
God willing, shall not lack. Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint; — O cursed spite,
That ever I was born to set it right!
Nay, come, let's go together. *Exeunt.*

## ACT SECOND

### SCENE I

[*A room in Polonius's house.*]

*Enter Polonius and Reynaldo.*

*Pol.* Give him this money and these notes, Reynaldo.
*Rey.* I will, my lord.
*Pol.* You shall do marvellous wisely, good Reynaldo,
Before you visit him, to make inquiry
Of his behaviour.
*Rey.* My lord, I did intend it.
*Pol.* Marry, well said, very well said. Look you, sir,
Inquire me first what Danskers are in Paris,
And how, and who, what means, and where they keep,
What company, at what expense; and finding,
By this encompassment and drift of question
That they do know my son, come you more nearer
Than your particular demands will touch it.
Take you, as 'twere, some distant knowledge of him,
As thus, "I know his father and his friends,
And in part him." Do you mark this, Reynaldo?
*Rey.* Ay, very well, my lord.
*Pol.* "And in part him; but," you may say, "not well.

But, if't be he I mean, he's very wild,
Addicted so and so;" and there put on him
What forgeries you please; marry, none so rank
As may dishonour him, — take heed of that;
But, sir, such wanton, wild, and usual slips
As are companions noted and most known
To youth and liberty.

*Rey.* As gaming, my lord?

*Pol.* Ay, or drinking, fencing, swearing, quarrelling,
Drabbing; you may go so far.

*Rey.* My lord, that would dishonour him.

*Pol.* Faith, no, as you may season it in the charge.
You must not put another scandal on him,
That he is open to incontinency.
That's not my meaning. But breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.

*Rey.* But, my good lord, —

*Pol.* Wherefore should you do this?

*Rey.* Ay, my lord,
I would know that.

*Pol.* Marry, sir, here's my drift,
And, I believe, it is a fetch of warrant:
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working,

Mark you,
Your party in converse, him you would sound,
Having ever seen in the prenominate crimes
The youth you breathe of guilty, be assur'd
He closes with you in this consequence;
"Good sir," or so, or "friend," or "gentleman,"
According to the phrase and the addition
Of man and country.

*Rey.* Very good, my lord.

*Pol.* And then, sir, does he this — he does —
What was I about to say? [By the mass,] I was
about to say something. Where did I leave?

*Rey.* At "closes in the consequence," at "friend or so," and "gentleman."

*Pol.* At "closes in the consequence," ay, marry.
He closes with you thus: "I know the gentleman.
I saw him yesterday, or t'other day,
Or then, or then, with such and such; and, as you say,
There was he gaming; there o'ertook in 's rouse;
There falling out at tennis;" or, perchance,
"I saw him enter such a house of sale,"
*Videlicet*, a brothel, or so forth.
See you now
Your bait of falsehood takes this carp of truth;
And thus do we of wisdom and of reach,
With windlasses and with assays of bias,
By indirections find directions out.

So by my former lecture and advice,
Shall you my son. You have me, have you not?
*Rey.* My lord, I have.
*Pol.* God buy you; fare you well.
*Rey.* Good my lord.
*Pol.* Observe his inclination in yourself.
*Rey.* I shall, my lord.
*Pol.* And let him ply his music.
*Rey.* Well, my lord.
*Pol.* Farewell! *Exit Reynaldo.*

*Enter Ophelia.*

How now, Ophelia! what's the matter?
*Oph.* Alas, my lord, I have been so affrighted!
*Pol.* With what, in the name of God?
*Oph.* My lord, as I was sewing in my chamber,
Lord Hamlet, with his doublet all unbrac'd,
No hat upon his head, his stockings foul'd,
Ungart'red, and down-gyved to his ankle,
Pale as his shirt, his knees knocking each other,
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors, — he comes before me.
*Pol.* Mad for thy love?
*Oph.* My lord, I do not know,
But truly, I do fear it.
*Pol.* What said he?
*Oph.* He took me by the wrist and held me hard;

Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He rais'd a sigh so piteous and profound
That it did seem to shatter all his bulk
And end his being. That done, he lets me go;
And, with his head over his shoulder turn'd,
He seem'd to find his way without his eyes,
For out o' doors he went without their help,
And, to the last, bended their light on me.

*Pol.* [Come,] go with me, I will go seek the King.
This is the very ecstasy of love,
Whose violent property fordoes itself
And leads the will to desperate undertakings
As oft as any passion under heaven
That does afflict our natures. I am sorry, —
What, have you given him any hard words of late?

*Oph.* No, my good lord, but, as you did command,
I did repel his letters and deni'd
His access to me.

*Pol.* That hath made him mad.
I am sorry that with better heed and judgement
I had not quoted him. I fear'd he did but trifle
And meant to wreck thee; but beshrew my jealousy!

By heaven, it is as proper to our age
To cast beyond ourselves in our opinions
As it is common for the younger sort
To lack discretion. Come, go we to the King.
This must be known, which, being kept close, might move
More grief to hide than hate to utter love.
[Come.] *Exeunt.*

## SCENE II

[*A room in the castle.*]

*Flourish. Enter King, Queen, Rosencrantz, Guildenstern, with others.*

*King.* Welcome, dear Rosencrantz and Guildenstern!
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so I call it,
Since not the exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from the understanding of himself,
I cannot dream of. I entreat you both,
That, being of so young days brought up with him
And since so neighbour'd to his youth and humour,
That you vouchsafe your rest here in our court

Some little time; so by your companies
To draw him on to pleasures, and to gather
So much as from occasions you may glean,
[Whether aught, to us unknown, afflicts him thus,]
That, open'd, lies within our remedy.

*Queen.* Good gentlemen, he hath much talk'd of you;
And sure I am two men there are not living
To whom he more adheres. If it will please you
To show us so much gentry and good will
As to expend your time with us a while
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king's remembrance.

*Ros.* Both your Majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

*Guil.* We both obey,
And here give up ourselves, in the full bent
To lay our services freely at your feet,
To be commanded.

*King.* Thanks, Rosencrantz and gentle Guildenstern.

*Queen.* Thanks, Guildenstern and gentle Rosencrantz,
And I beseech you instantly to visit
My too much changed son. Go, some of ye,
And bring the gentlemen where Hamlet is.

*Guil.* Heavens make our presence and our practices
Pleasant and helpful to him!

*Queen.* Amen!

*Exeunt* [*Rosencrantz, Guildenstern, and some Attendants*].

*Enter Polonius.*

*Pol.* The ambassadors from Norway, my good lord,
Are joyfully return'd.
*King.* Thou still hast been the father of good news.
*Pol.* Have I, my lord? Assure you, my good liege,
I hold my duty as I hold my soul,
Both to my God and to my gracious king.
And I do think, or else this brain of mine
Hunts not the trail of policy so sure
As it hath us'd to do, that I have found
The very cause of Hamlet's lunacy.
*King.* O, speak of that; that I do long to hear.
*Pol.* Give first admittance to the ambassadors.
My news shall be the fruit to that great feast.
*King.* Thyself do grace to them, and bring them in.
[*Exit Polonius.*]
He tells me, my sweet queen, that he hath found
The head and source of all your son's distemper.
*Queen.* I doubt it is no other but the main,
His father's death and our o'erhasty marriage.

*Re-enter Polonius, with Voltimand and Cornelius.*

*King.* Well, we shall sift him.—Welcome, my good friends!

Say, Voltimand, what from our brother Norway?

*Volt.* Most fair return of greetings and desires.
Upon our first, he sent out to suppress
His nephew's levies, which to him appear'd
To be a preparation 'gainst the Polack,
But, better look'd into, he truly found
It was against your Highness. Whereat grieved,
That so his sickness, age, and impotence
Was falsely borne in hand, sends out arrests
On Fortinbras; which he, in brief, obeys,
Receives rebuke from Norway, and in fine
Makes vow before his uncle never more
To give the assay of arms against your Majesty.
Whereon old Norway, overcome with joy,
Gives him three thousand crowns in annual fee,
And his commission to employ those soldiers,
So levied as before, against the Polack;
With an entreaty, herein further shown,
[*Giving a paper.*]
That it might please you to give quiet pass
Through your dominions for his enterprise,
On such regards of safety and allowance
As therein are set down.

*King.* It likes us well;
And at our more consider'd time we'll read,
Answer, and think upon this business.

Meantime we thank you for your well-took labour.
Go to your rest; at night we'll feast together.
Most welcome home!

*Exeunt Voltimand and Cornelius.*

*Pol.* This business is well ended.
My liege, and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day, and time;
Therefore, since brevity is the soul of wit
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad.
Mad call I it; for, to define true madness,
What is't but to be nothing else but mad?
But let that go.

*Queen.* More matter, with less art.

*Pol.* Madam, I swear I use no art at all.
That he is mad, 'tis true; 'tis true 'tis pity,
And pity 'tis 'tis true. A foolish figure!
But farewell it, for I will use no art.
Mad let us grant him then; and now remains
That we find out the cause of this effect,
Or rather say, the cause of this defect,
For this effect defective comes by cause.
Thus it remains, and the remainder thus.
Perpend.
I have a daughter — have whilst she is mine —
Who, in her duty and obedience, mark,

Hath given me this. Now gather, and surmise.
[*Reads*] *the letter.*
"To the celestial and my soul's idol, the most beautified Ophelia," —
That's an ill phrase, a vile phrase; "beautified" is a vile phrase. But you shall hear. Thus:
"In her excellent white bosom, these."
*Queen.* Came this from Hamlet to her?
*Pol.* Good madam, stay a while. I will be faithful.
[*Reads.*]
"Doubt thou the stars are fire,
Doubt that the sun doth move,
Doubt truth to be a liar,
But never doubt I love.
"O dear Ophelia, I am ill at these numbers. I have not art to reckon my groans; but that I love thee best, O most best, believe it. Adieu.
Thine evermore, most dear lady,
Whilst this machine is to him,
HAMLET."
This in obedience hath my daughter show'd me,
And more above, hath his solicitings,
As they fell out by time, by means, and place,
All given to mine ear.
*King.* But how hath she
Receiv'd his love?
*Pol.* What do you think of me?
*King.* As of a man faithful and honourable.

*Pol.* I would fain prove so. But what might you think,
When I had seen this hot love on the wing, —
As I perceiv'd it, I must tell you that,
Before my daughter told me, — what might you,
Or my dear Majesty your queen here, think,
If I had play'd the desk or table-book,
Or given my heart a winking, mute and dumb,
Or look'd upon this love with idle sight,
What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
"Lord Hamlet is a prince, out of thy star.
This must not be;" and then I precepts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice;
And he, repulsed — a short tale to make —
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and, by this declension,
Into the madness whereon now he raves,
And all we wail for.

*King.* Do you think 'tis this?

*Queen.* It may be, very likely.

*Pol.* Hath there been such a time — I'd fain know that —
That I have positively said, "'Tis so,"
When it prov'd otherwise?

*King.* Not that I know.
*Pol.* Take this from this, if this be otherwise.
If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the centre.
*King.* How may we try it further?
*Pol.* You know, sometimes he walks four hours together
Here in the lobby.
*Queen.* So he has, indeed.
*Pol.* At such a time I'll loose my daughter to him.
Be you and I behind an arras then;
Mark the encounter. If he love her not
And be not from his reason fallen thereon,
Let me be no assistant for a state,
But keep a farm and carters.
*King.* We will try it.

*Enter Hamlet, reading on a book.*

*Queen.* But look where sadly the poor wretch comes reading.
*Pol.* Away, I do beseech you, both away.
I'll board him presently.
*Exeunt King, Queen [and Attendants].*
O, give me leave,
How does my good Lord Hamlet?
*Ham.* Well, God-a-mercy.
*Pol.* Do you know me, my lord?

*Ham.* Excellent well; you are a fishmonger.
*Pol.* Not I, my lord.
*Ham.* Then I would you were so honest a man.
*Pol.* Honest, my lord!
*Ham.* Ay, sir. To be honest, as this world goes, is to be one man pick'd out of ten thousand.
*Pol.* That's very true, my lord.
*Ham.* For if the sun breed maggots in a dead dog, being a good kissing carrion, — Have you a daughter?
*Pol.* I have, my lord.
*Ham.* Let her not walk i' the sun. Conception is a blessing, but not as your daughter may conceive. Friend, look to't.
*Pol.* [*Aside.*] How say you by that? Still harping on my daughter. Yet he knew me not at first; he said I was a fishmonger. He is far gone, far gone. And truly in my youth I suff'red much extremity for love; very near this. I'll speak to him again. — What do you read, my lord?
*Ham.* Words, words, words.
*Pol.* What is the matter, my lord?
*Ham.* Between who?
*Pol.* I mean, the matter you read, my lord.
*Ham.* Slanders, sir; for the satirical slave says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber or plum-tree gum, and that they have a plentiful

lack of wit, together with weak hams; all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for you yourself, sir, should be old as I am, if like a crab you could go backward.

*Pol.* [*Aside.*] Though this be madness, yet there is method in't. — Will you walk out of the air, my lord?

*Ham.* Into my grave?

*Pol.* Indeed, that is out o' the air. [*Aside.*] How pregnant sometimes his replies are! a happiness that often madness hits on, which reason and sanity could not so prosperously be deliver'd of. I will leave him, and suddenly contrive the means of meeting between him and my daughter. — My honourable lord, I will most humbly take my leave of you.

*Ham.* You cannot, sir, take from me anything that I will more willingly part withal, — [*Aside*] except my life, my life.

*Pol.* Fare you well, my lord.

*Ham.* These tedious old fools!

*Enter Rosencrantz and Guildenstern.*

*Pol.* You go to seek my Lord Hamlet? There he is.

*Ros.* [*To Polonius.*] God save you, sir! [*Exit Polonius.*]

*Guil.* Mine honour'd lord!

*Ros.* My most dear lord!

*Ham.* My excellent good friends! How dost thou, Guildenstern? Oh, Rosencrantz! Good lads, how do ye both?

*Ros.* As the indifferent children of the earth.

*Guil.* Happy, in that we are not over-happy. On Fortune's cap we are not the very button.

*Ham.* Nor the soles of her shoe?

*Ros.* Neither, my lord.

*Ham.* Then you live about her waist, or in the middle of her favour?

*Guil.* Faith, her privates we.

*Ham.* In the secret parts of Fortune? Oh, most true; she is a strumpet. What's the news?

*Ros.* None, my lord, but that the world's grown honest.

*Ham.* Then is doomsday near. But your news is not true. Let me question more in particular. What have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither?

*Guil.* Prison, my lord?

*Ham.* Denmark's a prison.

*Ros.* Then is the world one.

*Ham.* A goodly one, in which there are many confines, wards, and dungeons, Denmark being one o' the worst.

*Ros.* We think not so, my lord.

*Ham.* Why, then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so. To me it is a prison.

*Ros.* Why, then, your ambition makes it one. 'Tis too narrow for your mind.

*Ham.* O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams.

*Guil.* Which dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream.

*Ham.* A dream itself is but a shadow.

*Ros.* Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.

*Ham.* Then are our beggars bodies, and our monarchs and outstretch'd heroes the beggars' shadows. Shall we to the court? for, by my fay, I cannot reason.

*Ros.* } We'll wait upon you.
*Guil.* }

*Ham.* No such matter. I will not sort you with the rest of my servants, for, to speak to you like an honest man, I am most dreadfully attended. But in the beaten way of friendship, what make you at Elsinore?

*Ros.* To visit you, my lord; no other occasion.

*Ham.* Beggar that I am, I am even poor in thanks,

but I thank you; and sure, dear friends, my thanks are too dear a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, deal justly with me. Come, come. Nay, speak.

*Guil.* What should we say, my lord?

*Ham.* Why, anything, but to the purpose. You were sent for; and there is a kind of confession in your looks which your modesties have not craft enough to colour. I know the good king and queen have sent for you.

*Ros.* To what end, my lord?

*Ham.* That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer could charge you withal, be even and direct with me, whether you were sent for or no!

*Ros.* [*Aside to Guil.*] What say you?

*Ham.* [*Aside.*] Nay, then, I have an eye of you. — If you love me, hold not off.

*Guil.* My lord, we were sent for.

*Ham.* I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the King and Queen moult no feather. I have of late — but wherefore I know not — lost all my mirth, forgone all custom of exercise; and in-

deed it goes so heavily with my disposition tha this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals! And yet, to me, what is this quintessence of dust? Man delights not me, — no, nor woman neither, though by your smiling you seem to say so.

*Ros.* My lord, there was no such stuff in my thoughts.

*Ham.* Why did you laugh then, when I said, "Man delights not me"?

*Ros.* To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you. We coted them on the way, and hither are they coming to offer you service.

*Ham.* He that plays the king shall be welcome; his majesty shall have tribute of me; the adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humorous

man shall end his part in peace; the clown shall make those laugh whose lungs are tickle o' the sere; and the lady shall say her mind freely, or the blank verse shall halt for't. What players are they?

*Ros.* Even those you were wont to take delight in, the tragedians of the city.

*Ham.* How chances it they travel? Their residence, both in reputation and profit, was better both ways.

*Ros.* I think their inhibition comes by the means of the late innovation.

*Ham.* Do they hold the same estimation they did when I was in the city? Are they so follow'd?

*Ros.* No, indeed, they are not.

*Ham.* How comes it? Do they grow rusty?

*Ros.* Nay, their endeavour keeps in the wonted pace; but there is, sir, an aery of children, little eyases, that cry out on the top of question, and are most tyrannically clapp'd for't. These are now the fashion, and so berattle the common stages — so they call them — that many wearing rapiers are afraid of goose-quills and dare scarce come thither.

*Ham.* What, are they children? Who maintains 'em? How are they escoted? Will they pursue the quality no longer than they can sing?

Will they not say afterwards, if they should grow themselves to common players, — as it is most like, if their means are no better — their writers do them wrong, to make them exclaim against their own succession?

*Ros.* Faith, there has been much to do on both sides, and the nation holds it no sin to tarre them to controversy. There was for a while no money bid for argument unless the poet and the player went to cuffs in the question.

*Ham.* Is't possible?

*Guil.* O, there has been much throwing about of brains.

*Ham.* Do the boys carry it away?

*Ros.* Ay, that they do, my lord; Hercules and his load too.

*Ham.* It is not strange; for mine uncle is King of Denmark, and those that would make mows at him while my father lived, give twenty, forty, [fifty,] an hundred ducats apiece for his picture in little. ['Sblood,] there is something in this more than natural, if philosophy could find it out.

*Flourish for the Players.*

*Guil.* There are the players.

*Ham.* Gentlemen, you are welcome to Elsinore. Your hands, come. The appurtenance of welcome is fashion and ceremony. Let me comply with you in the garb, lest my extent to the

players, which, I tell you, must show fairly outward, should more appear like entertainment than yours. You are welcome; but my uncle-father and aunt-mother are deceiv'd.

*Guil.* In what, my dear lord?

*Ham.* I am but mad north-north-west. When the wind is southerly I know a hawk from a handsaw.

*Enter Polonius.*

*Pol.* Well be with you, gentlemen!

*Ham.* [*Aside to them.*] Hark you, Guildenstern, and you too, at each ear a hearer: that great baby you see there is not yet out of his swathing-clouts.

*Ros.* Happily he is the second time come to them, for they say an old man is twice a child.

*Ham.* I will prophesy he comes to tell me of the players; mark it. [*Aloud.*] You say right, sir; for o' Monday morning 'twas so indeed.

*Pol.* My lord, I have news to tell you.

*Ham.* My lord, I have news to tell you. When Roscius was an actor in Rome, —

*Pol.* The actors are come hither, my lord.

*Ham.* Buzz, buzz!

*Pol.* Upon mine honour, —

*Ham.* "Then came each actor on his ass,"-

*Pol.* The best actors in the world, either for trag-

edy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited; Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men.

*Ham.* O Jephthah, judge of Israel, what a treasure hadst thou!

*Pol.* What a treasure had he, my lord?

*Ham.* Why,

"One fair daughter, and no more,
The which he loved passing well."

*Pol.* [*Aside.*] Still on my daughter.

*Ham.* Am I not i' the right, old Jephthah?

*Pol.* If you call me Jephthah, my lord, I have a daughter that I love passing well.

*Ham.* Nay, that follows not.

*Pol.* What follows, then, my lord?

*Ham.* Why,

"As by lot, God wot,"

and then, you know,

"It came to pass, as most like it was,"—

The first row of the pious chanson will show you more, for look where my abridgements come.

*Enter four or five Players.*

You're welcome, masters, welcome all. I am glad to see thee well. Welcome, good friends.

O, my old friend! Thy face is valanc'd since I saw thee last; com'st thou to beard me in Denmark? What, my young lady and mistress! By'r lady, your ladyship is nearer heaven than when I saw you last, by the altitude of a chopine. Pray God, your voice, like a piece of uncurrent gold, be not crack'd within the ring. Masters, you are all welcome. We'll e'en to't like French falconers — fly at anything we see; we'll have a speech straight. Come, give us a taste of your quality; come, a passionate speech.

*1. Play.* What speech, my lord?

*Ham.* I heard thee speak me a speech once, but it was never acted; or, if it was, not above once. For the play, I remember, pleas'd not the million; 'twas caviare to the general; but it was — as I receiv'd it, and others, whose judgement in such matters cried in the top of mine — an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said there were no sallets in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affectation; but call'd it an honest method, [as wholesome as sweet, and by very much more handsome than fine.] One speech in it I chiefly lov'd; 'twas Æneas' tale to Dido, and thereabout of it especially

where he speaks of Priam's slaughter. If it live in your memory, begin at this line: let me see, let me see —

"The rugged Pyrrhus, like the Hyrcanian beast," — It is not so. It begins with Pyrrhus: —

"The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in the ominous horse,
Hath now this dread and black complexion smear'd
With heraldry more dismal. Head to foot
Now is he total gules, horridly trick'd
With blood of fathers, mothers, daughters, sons,
Bak'd and impasted with the parching streets,
That lend a tyrannous and damned light
To their vile murders. Roasted in wrath and fire,
And thus o'er sized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks."

[So, proceed you.]

*Pol.* 'Fore God, my lord, well spoken, with good accent and good discretion.

*1. Play.* "Anon he finds him
Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal match,
Pyrrhus at Priam drives, in rage strikes wide,
But with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,

Seeming to feel his blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear; for, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to stick.
So, as a painted tyrant, Pyrrhus stood
And, like a neutral to his will and matter,
Did nothing.
But, as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work;
And never did the Cyclops' hammers fall
On Mars his armour forg'd for proof eterne
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.
Out, out, thou strumpet Fortune! All you gods,
In general synod take away her power!
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven
As low as to the fiends!"

*Pol.* This is too long.

*Ham.* It shall to the barber's, with your beard. Prithee, say on; he's for a jig or a tale of bawdry, or he sleeps. Say on; come to Hecuba.

*1. Play.* "But who, O, who had seen the mobled queen" —

*Ham.* "The mobled queen"?

*Pol.* That's good; "mobled queen" is good.

*1. Play.* "Run barefoot up and down, threat'ning the flame
With bisson rheum, a clout about that head
Where late the diadem stood, and for a robe,
About her lank and all o'er-teemed loins,
A blanket, in the alarm of fear caught up; —
Who this had seen, with tongue in venom steep'd,
'Gainst Fortune's state would treason have pronounc'd.
But if the gods themselves did see her then,
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made,
Unless things mortal move them not at all,
Would have made milch the burning eyes of heaven,
And passion in the gods."

*Pol.* Look, whe'er he has not turn'd his colour and has tears in's eyes. Pray you, no more.

*Ham.* 'Tis well; I'll have thee speak out the rest soon. Good my lord, will you see the players well bestow'd? Do ye hear? Let them be well us'd, for they are the abstracts and brief

chronicles of the time; after your death you were better have a bad epitaph than their ill report while you lived.

*Pol.* My lord, I will use them according to their desert.

*Ham.* God's bodykins, man, better. Use every man after his desert, and who should scape whipping? Use them after your own honour and dignity. The less they deserve, the more merit is in your bounty. Take them in.

*Pol.* Come, sirs. *Exit.*

*Ham.* Follow him, friends; we'll hear a play to-morrow. [*Exeunt all the Players but the First.*] Dost thou hear me, old friend? Can you play "The Murder of Gonzago"?

*1. Play.* Ay, my lord.

*Ham.* We'll ha't to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in't, could ye not?

*1. Play.* Ay, my lord.

*Ham.* Very well. Follow that lord, — and look you mock him not. [*Exit 1. Player.*] My good friends, I'll leave you till night. You are welcome to Elsinore.

*Ros.* Good my lord!

*Exeunt* [*Rosencrantz and Guildenstern*].

*Ham.* Ay, so, God buy ye. — Now I am alone.

O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appall the free,
Confound the ignorant, and amaze indeed
The very faculty of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain, breaks my pate across,
Plucks off my beard and blows it in my face,
Tweaks me by the nose, gives me the lie i' the throat
As deep as to the lungs, who does me this?
Ha!

['Swounds,] I should take it; for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! Sure, this is most brave,
That I, the son of a dear father murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! Foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If he but blench,
I know my course. The spirit that I have seen

May be the devil; and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.

*Exit.*

## ACT THIRD

### SCENE

*[A room in the castle.]*

*Enter King, Queen, Polonius, Ophelia, Rosencrantz, and Guildenstern.*

*King.* And can you, by no drift of circumstance,
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

*Ros.* He does confess he feels himself distracted;
But from what cause he will by no means speak.

*Guil.* Nor do we find him forward to be sounded,
But, with a crafty madness, keeps aloof
When we would bring him on to some confession
Of his true state.

*Queen.* Did he receive you well?

*Ros.* Most like a gentleman.

*Guil.* But with much forcing of his disposition.

*Ros.* Niggard of question; but, of our demands,
Most free in his reply.

*Queen.* Did you assay him
To any pastime?

*Ros.* Madam, it so fell out, that certain players
We o'er-raught on the way; of these we told him,

And there did seem in him a kind of joy
To hear of it. They are about the court,
And, as I think, they have already order
This night to play before him.

*Pol.* 'Tis most true.
And he beseech'd me to entreat your Majesties
To hear and see the matter.

*King.* With all my heart; and it doth much content me
To hear him so inclin'd.
Good gentlemen, give him a further edge,
And drive his purpose on to these delights.

*Ros.* We shall, my lord.

*Exeunt* [*Rosencrantz and Guildenstern*].

*King.* Sweet Gertrude, leave us too,
For we have closely sent for Hamlet hither,
That he, as 'twere by accident, may here
Affront Ophelia.
Her father and myself, lawful espials,
Will so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge,
And gather by him, as he is behaved,
If't be the affliction of his love or no
That thus he suffers for.

*Queen.* I shall obey you.
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness. So shall I hope your virtues

Will bring him to his wonted way again,
To both your honours.

*Oph.* Madam, I wish it may.
[*Exit Queen.*]

*Pol.* Ophelia, walk you here. Gracious, so please ye,
We will bestow ourselves. [*To Ophelia.*] Read on this book,
That show of such an exercise may colour
Your loneliness. We are oft to blame in this, —
'Tis too much prov'd — that with devotion's visage
And pious action we do sugar o'er
The devil himself.

*King.* O, 'tis true!
[*Aside.*] How smart a lash that speech doth give my conscience!
The harlot's cheek, beautied with plast'ring art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word.
O heavy burden!

*Pol.* I hear him coming. Let's withdraw, my lord.
*Exeunt* [*King and Polonius*].

*Enter Hamlet.*

*Ham.* To be, or not to be: that is the question.
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,

And by opposing end them. To die; to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wish'd. To die; to sleep;—
To sleep? Perchance to dream! Ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffl'd off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of dispriz'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,

And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action. — Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins rememb'red.

*Oph.* Good my lord,
How does your honour for this many a day?

*Ham.* I humbly thank you, well, well, well.

*Oph.* My lord, I have remembrances of yours
That I have longed long to re-deliver.
I pray you, now receive them.

*Ham.* No, no;
I never gave you aught.

*Oph.* My honour'd lord, I know right well you did,
And, with them, words of so sweet breath compos'd
As made the things more rich. Their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

*Ham.* Ha, ha! are you honest?

*Oph.* My lord!

*Ham.* Are you fair?

*Oph.* What means your lordship?

*Ham.* That if you be honest and fair, your honesty should admit no discourse to your beauty.

*Oph.* Could beauty, my lord, have better commerce than with honesty?

*Ham.* Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.

*Oph.* Indeed, my lord, you made me believe so.

*Ham.* You should not have believ'd me, for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.

*Oph.* I was the more deceived.

*Ham.* Get thee to a nunnery; why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth? We are arrant knaves all; believe none of us. Go thy ways to a nunnery. Where's your father?

*Oph.* At home, my lord.

*Ham.* Let the doors be shut upon him, that he may play the fool nowhere but in's own house. Farewell!

*Oph.* O, help him, you sweet heavens!

*Ham.* If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go. Farewell! Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell!

*Oph.* O heavenly powers, restore him!

*Ham.* I have heard of your paintings too, well enough. God has given you one face, and you make yourselves another. You jig, you amble, and you lisp and nick-name God's creatures and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages. Those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go. *Exit.*

*Oph.* O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observ'd of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,

Like sweet bells jangled out of tune and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy. O, woe is me,
To have seen what I have seen, see what I see!

*Re-enter King and Polonius.*

*King.* Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood,
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England
For the demand of our neglected tribute.
Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't?

*Pol.* It shall do well; but yet do I believe
The origin and commencement of this grief
Sprung from neglected love. How now, Ophelia!
You need not tell us what Lord Hamlet said;
We heard it all. My lord, do as you please,
But, if you hold it fit, after the play
Let his queen mother all alone entreat him

To show his griefs. Let her be round with him.
And I'll be plac'd, so please you, in the ear
Of all their conference. If she find him not,
To England send him, or confine him where
Your wisdom best shall think.

*King.* It shall be so.
Madness in great ones must not unwatch'd go.

*Exeunt.*

## SCENE II

[*A hall in the castle.*]

*Enter Hamlet and Players.*

*Ham.* Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to see a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise. I could have such a fellow whipp'd for o'erdoing

Termagant. It out-herods Herod. Pray you, avoid it.

*1. Play.* I warrant your honour.

*Ham.* Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature. For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of Nature's journeymen had made men and not made them well, they imitated humanity so abominably.

*1. Play.* I hope we have reform'd that indifferently with us, sir.

*Ham.* O, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh to set on some quantity of barren spectators to laugh too, though in the mean time some necessary question of the play be then to be considered. That's villanous, and shows a most pitiful ambition in the Fool that uses it. Go, make you ready.

*Exeunt Players.*

*Enter Polonius, Rosencrantz, and Guildenstern.*

How now, my lord! Will the King hear this piece of work?

*Pol.* And the Queen too, and that presently.

*Ham.* Bid the players make haste.

*Exit Polonius.*

Will you two help to hasten them?

*Ros.* } We will, my lord.
*Guil.* }

*Exeunt Rosencrantz and Guildenstern.*

*Ham.* What ho! Horatio.

*Enter Horatio.*

*Hor.* Here, sweet lord, at your service.

*Ham.* Horatio, thou art e'en as just a man
As e'er my conversation cop'd withal.

*Hor.* O, my dear lord, —

*Ham.* Nay, do not think I flatter,
For what advancement may I hope from thee
That no revenue hast but thy good spirits
To feed and clothe thee? Why should the poor
be flatter'd?
No, let the candied tongue lick absurd pomp,
And crook the pregnant hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of my choice
And could of men distinguish, her election
Hath seal'd thee for herself; for thou hast been
As one, in suffering all, that suffers nothing,
A man that Fortune's buffets and rewards
Hath ta'en with equal thanks; and blest are those
Whose blood and judgement are so well commingled,
That they are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee. — Something too much of this. —
There is a play to-night before the King.
One scene of it comes near the circumstance
Which I have told thee of my father's death.
I prithee, when thou seest that act a-foot,
Even with the very comment of thy soul
Observe mine uncle. If his occulted guilt
Do not itself unkennel in one speech,

It is a damned ghost that we have seen,
And my imaginations are as foul
As Vulcan's stithy. Give him heedful note;
For I mine eyes will rivet to his face,
And after we will both our judgements join
To censure of his seeming.

*Hor.* Well, my lord.
If he steal aught the whilst this play is playing,
And scape detecting, I will pay the theft.

*Danish march. A flourish. Enter King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and other Lords attendant, with the guard carrying torches.*

*Ham.* They are coming to the play; I must be idle. Get you a place.

*King.* How fares our cousin Hamlet?

*Ham.* Excellent, i' faith, — of the chameleon's dish. I eat the air, promise-cramm'd. You cannot feed capons so.

*King.* I have nothing with this answer, Hamlet; these words are not mine.

*Ham.* No, nor mine now. [*To Polonius.*] My lord, you play'd once i' the university, you say?

*Pol.* That I did, my lord, and was accounted a good actor.

*Ham.* And what did you enact?

*Pol.* I did enact Julius Cæsar. I was kill'd i' the Capitol; Brutus kill'd me.

*Ham.* It was a brute part of him to kill so capital a calf there. Be the players ready?

*Ros.* Ay, my lord, they stay upon your patience.

*Queen.* Come hither, my good Hamlet, sit by me.

*Ham.* No, good mother, here's metal more attractive. [*Lying down at Ophelia's feet.*]

*Pol.* [*To the King.*] O, ho! do you mark that?

*Ham.* Lady, shall I lie in your lap?

*Oph.* No, my lord.

*Ham.* I mean, my head upon your lap?

*Oph.* Ay, my lord.

*Ham.* Do you think I meant country matters?

*Oph.* I think nothing, my lord.

*Ham.* That's a fair thought to lie between maid's legs.

*Oph.* What is, my lord?

*Ham.* Nothing.

*Oph.* You are merry, my lord.

*Ham.* Who, I?

*Oph.* Ay, my lord.

*Ham.* O God, your only jig-maker. What should a man do but be merry? For, look you, how cheerfully my mother looks, and my father died within's two hours.

*Oph.* Nay, 'tis twice two months, my lord.

*Ham.* So long? Nay then, let the devil wear black,

for I'll have a suit of sables. O heavens! die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year; but, by'r lady, he must build churches then, or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is "For, O, for, O, the hobby-horse is forgot."

*Hautboys play. The dumb-show enters.*

*Enter a King and Queen very lovingly, the Queen embracing him. She kneels and makes show of protestation unto him. He takes her up and declines his head upon her neck; lays him down upon a bank of flowers. She, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns, finds the King dead, and makes passionate action. The poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The poisoner woos the Queen with gifts; she seems loath and unwilling a while, but in the end accepts his love.* *Exeunt.*

*Oph.* What means this, my lord?

*Ham.* Marry, this is miching mallecho; that means mischief.

*Oph.* Belike this show imports the argument of the play?

*Enter Prologue.*

*Ham.* We shall know by this fellow. The players cannot keep counsel, they'll tell all.

*Oph.* Will they tell us what this show meant?

*Ham.* Ay, or any show that you'll show him. Be not you asham'd to show, he'll not shame to tell you what it means.

*Oph.* You are naught, you are naught. I'll mark the play.

*Pro.* For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently. [*Exit.*]

*Ham.* Is this a prologue, or the posy of a ring?

*Oph.* 'Tis brief, my lord.

*Ham.* As woman's love.

*Enter* [*two Players,*] *King and his Queen.*

*P. King.* Full thirty times hath Phœbus' cart gone round
Neptune's salt wash and Tellus' orbed ground,
And thirty dozen moons with borrowed sheen
About the world have times twelve thirties been,
Since love our hearts and Hymen did our hands
Unite commutual in most sacred bands.

*P. Queen.* So many journeys may the sun and moon
Make us again count o'er ere love be done!
But, woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must;
For women's fear and love holds quantity,
In neither aught, or in extremity.
Now, what my love is, proof hath made you know;
And as my love is siz'd, my fear is so.
[Where love is great, the littlest doubts are fear;
Where little fears grow great, great love grows there.]

*P. King.* Faith, I must leave thee, love, and shortly too.
My operant powers their functions leave to do;
And thou shalt live in this fair world behind,
Honour'd, belov'd; and haply one as kind
For husband shalt thou —

*P. Queen.* O, confound the rest!
Such love must needs be treason in my breast!
In second husband let me be accurst!
None wed the second but who kill'd the first.

*Ham.* [*Aside.*] Wormwood, wormwood!

*P. Queen.* The instances that second marriage move
Are base respects of thrift, but none of love.
A second time I kill my husband dead,
When second husband kisses me in bed.

*P. King.* I do believe you think what now you speak,
But what we do determine oft we break.
Purpose is but the slave to memory,
Of violent birth, but poor validity;
Which now, like fruit unripe, sticks on the tree,
But fall unshaken when they mellow be.
Most necessary 'tis that we forget
To pay ourselves what to ourselves is debt.
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy.
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye, nor 'tis not strange
That even our loves should with our fortunes change,
For 'tis a question left us yet to prove,
Whether love lead fortune, or else fortune love.
The great man down, you mark his favourite flies;
The poor advanc'd makes friends of enemies.
And hitherto doth love on fortune tend,
For who not needs shall never lack a friend;
And who in want a hollow friend doth try,
Directly seasons him his enemy.
But, orderly to end where I begun,
Our wills and fates do so contrary run
That our devices still are overthrown;

Our thoughts are ours, their ends none of our own.
So think thou wilt no second husband wed;
But die thy thoughts when thy first lord is dead.

*P. Queen.* Nor earth to me give food, nor heaven light!

Sport and repose lock from me day and night!
[To desperation turn my trust and hope!
An anchor's cheer in prison be my scope!]
Each opposite that blanks the face of joy
Meet what I would have well and it destroy!
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife!

*Ham.* If she should break it now!

*P. King.* 'Tis deeply sworn. Sweet, leave me here a while.

My spirits grow dull, and fain I would beguile
The tedious day with sleep. *Sleeps.*

*P. Queen.* Sleep rock thy brain,
And never come mischance between us twain!
*Exit.*

*Ham.* Madam, how like you this play?

*Queen.* The lady protests too much, methinks.

*Ham.* O, but she'll keep her word.

*King.* Have you heard the argument? Is there no offence in't?

*Ham.* No, no, they do but jest, poison in jest. No offence i' the world.

*King.* What do you call the play?

*Ham.* The Mouse-trap. Marry, how? Tropically. This play is the image of a murder done in Vienna. Gonzago is the duke's name; his wife, Baptista. You shall see anon. 'Tis a knavish piece of work, but what o' that? Your Majesty and we that have free souls, it touches us not. Let the gall'd jade wince, our withers are unwrung.

*Enter Lucianus.*

This is one Lucianus, nephew to the king.

*Oph.* You are a good chorus, my lord.

*Ham.* I could interpret between you and your love, if I could see the puppets dallying.

*Oph.* You are keen, my lord, you are keen.

*Ham.* It would cost you a groaning to take off my edge.

*Oph.* Still better, and worse.

*Ham.* So you mistake your husbands. Begin, murderer; pox, leave thy damnable faces and begin. Come, "the croaking raven doth bellow for revenge."

*Luc.* Thoughts black, hands apt, drugs fit, and time agreeing;
Confederate season, else no creature seeing.
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,

Thy natural magic and dire property
On wholesome life usurp immediately.
*Pours the poison in [to the sleeper's] ears.*
*Ham.* He poisons him i' the garden for's estate.
His name's Gonzago; the story is extant, and
writ in choice Italian. You shall see anon how
the murderer gets the love of Gonzago's wife.
*Oph.* The King rises.
*Ham.* What, frighted with false fire?
*Queen.* How fares my lord?
*Pol.* Give o'er the play.
*King.* Give me some light. Away!
*All.* Lights, lights, lights!
*Exeunt all but Hamlet and Horatio.*
*Ham.* Why, let the strucken deer go weep,
The hart ungalled play;
For some must watch, while some must sleep, —
So runs the world away.
Would not this, sir, and a forest of feathers —
if the rest of my fortunes turn Turk with me —
with two Provincial roses on my raz'd shoes,
get me a fellowship in a cry of players, sir?
*Hor.* Half a share.
*Ham.* A whole one, I.
For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself; and now reigns here
A very, very — ~~pajock~~ peacock.

*Hor.* You might have rhym'd.

*Ham.* O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?

*Hor.* Very well, my lord.

*Ham.* Upon the talk of the poisoning? 300

*Hor.* I did very well note him.

*Re-enter Rosencrantz and Guildenstern.*

*Ham.* Ah, ha! Come, some music! Come, the recorders!

For if the king like not the comedy,
Why then, belike, he likes it not, perdy. 305

Come, some music!

*Guil.* Good my lord, vouchsafe me a word with you.

*Ham.* Sir, a whole history.

*Guil.* The King, sir, — 310

*Ham.* Ay, sir, what of him?

*Guil.* Is in his retirement marvellous distemper'd.

*Ham.* With drink, sir?

*Guil.* No, my lord, rather with choler. 315

*Ham.* Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into far more choler.

*Guil.* Good my lord, put your discourse into some 320 frame, and start not so wildly from my affair.

*Ham.* I am tame, sir; pronounce.

*Guil.* The Queen, your mother, in most great affliction of spirit, hath sent me to you.

*Ham.* You are welcome.

*Guil.* Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer I will do your mother's commandment; if not, your pardon and my return shall be the end of my business.

*Ham.* Sir, I cannot.

*Guil.* What, my lord?

*Ham.* Make you a wholesome answer. My wit's diseas'd. But, sir, such answers as I can make, you shall command, or, rather, as you say, my mother. Therefore no more, but to the matter. My mother, you say, —

*Ros.* Then thus she says: your behaviour hath struck her into amazement and admiration.

*Ham.* O wonderful son, that can so astonish a mother! But is there no sequel at the heels of his mother's admiration? [Impart.]

*Ros.* She desires to speak with you in her closet ere you go to bed.

*Ham.* We shall obey, were she ten times our mother. Have you any further trade with us?

*Ros.* My lord, you once did love me.

*Ham.* So I do still, by these pickers and stealers.

*Ros.* Good my lord, what is your cause of distemper? You do surely bar the door upon your own liberty if you deny your griefs to your friend.

*Ham.* Sir, I lack advancement.

*Ros.* How can that be, when you have the voice of the King himself for your succession in Denmark?

*Ham.* Ay, but "While the grass grows," — the proverb is something musty.

*Re-enter one with a recorder.*

O, the recorder! Let me see. — To withdraw with you :— why do you go about to recover the wind of me, as if you would drive me into a toil?

*Guil.* O, my lord, if my duty be too bold, my love is too unmannerly.

*Ham.* I do not well understand that. Will you play upon this pipe?

*Guil.* My lord, I cannot.

*Ham.* I pray you.

*Guil.* Believe me, I cannot.

*Ham.* I do beseech you.

*Guil.* I know no touch of it, my lord.

*Ham.* 'Tis as easy as lying. Govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse

most excellent music. Look you, these are the stops.

*Guil.* But these cannot I command to any utterance of harmony. I have not the skill.

*Ham.* Why, look you now, how unworthy a thing you make of me! You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it [speak. 'Sblood,] do you think that I am easier to be play'd on than a pipe? Call me what instrument you will though you can fret me, you cannot play upon me.

*Enter Polonius.*

God bless you, sir.

*Pol.* My lord, the Queen would speak with you, and presently.

*Ham.* Do you see that cloud that's almost in shape like a camel?

*Pol.* By the mass, and it's like a camel, indeed.

*Ham.* Methinks it is like a weasel.

*Pol.* It is back'd like a weasel.

*Ham.* Or like a whale?

*Pol.* Very like a whale.

*Ham.* Then will I come to my mother by and by.

[*Aside.*] They fool me to the top of my bent. — I will come by and by.

*Pol.* I will say so. *Exit.*

*Ham.* "By and by" is easily said. Leave me, friends. [*Exeunt all but Hamlet.*]

'Tis now the very witching time of night
When churchyards yawn and hell itself breathes out
Contagion to this world. Now could I drink hot blood,
And do such bitter business as the day
Would quake to look on. Soft! now to my mother.
O heart, lose not thy nature! Let not ever
The soul of Nero enter this firm bosom;
Let me be cruel, not unnatural.
I will speak daggers to her, but use none.
My tongue and soul in this be hypocrites;
How in my words soever she be shent
To give them seals never, my soul, consent!

*Exit.*

## Scene III

[*A room in the castle.*]

*Enter King, Rosencrantz, and Guildenstern.*

*King.* I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you.

I your commission will forthwith dispatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so dangerous as doth hourly grow
Out of his lunacies.

*Guil.* We will ourselves provide.
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your Majesty.

*Ros.* The single and peculiar life is bound
With all the strength and armour of the mind
To keep itself from noyance, but much more
That spirit upon whose weal depends and rests
The lives of many. The cease of majesty
Dies not alone, but, like a gulf, doth draw
What's near it with it. It is a massy wheel,
Fixed on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous ruin. Never alone
Did the King sigh, but with a general groan.

*King.* Arm you, I pray you, to this speedy voyage,
For we will fetters put upon this fear,
Which now goes too free-footed.

*Ros.* } We will haste us.
*Guil.* }

*Exeunt Rosencrantz and Guildenstern.*

*Enter Polonius.*

*Pol.* My lord, he's going to his mother's closet.
Behind the arras I'll convey myself,
To hear the process. I'll warrant she'll tax him home;
And, as you said, and wisely was it said,
'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech, of vantage. Fare you well, my liege.
I'll call upon you ere you go to bed,
And tell you what I know.

*King.* Thanks, dear my lord.
[*Exit Polonius.*]

O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder. Pray can I not,
Though inclination be as sharp as will.
My stronger guilt defeats my strong intent,
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy

But to confront the visage of offence?
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn? "Forgive me my foul murder"?
That cannot be; since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardon'd and retain the offence?
In the corrupted currents of this world
Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law. But 'tis not so above.
There is no shuffling, there the action lies
In his true nature; and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? What rests?
Try what repentance can. What can it not?
Yet what can it when one cannot repent?
O wretched state! O bosom black as death!
O limed soul, that, struggling to be free,
Art more engag'd! Help, angels! Make assay!
Bow, stubborn knees, and, heart with strings of steel,
Be soft as sinews of the new-born babe!
All may be well. [*Retires and*] *kneels.*

*Enter Hamlet.*

*Ham.* Now might I do it pat, now he is praying.
And now I'll do't. — And so he goes to heaven;
And so am I reveng'd. That would be scann'd.
A villain kills my father, and for that,
I, his sole son, do this same villain send
To heaven.
Oh, this is hire and salary, not revenge.
He took my father grossly, full of bread,
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save Heaven?
But in our circumstance and course of thought
'Tis heavy with him. And am I then reveng'd,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No!
Up, sword, and know thou a more horrid hent.
When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed,
At gaming, swearing, or about some act
That has no relish of salvation in't, —
Then trip him, that his heels may kick at heaven,
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays.
This physic but prolongs thy sickly days.

*Exit.*

*King.* [*Rising.*] My words fly up, my thoughts remain below.
Words without thoughts never to heaven go.
*Exit.*

### Scene IV

[*The Queen's closet.*]

*Enter Queen and Polonius.*

*Pol.* He will come straight. Look you lay home to him.
Tell him his pranks have been too broad to bear with,
And that your Grace hath screen'd and stood between
Much heat and him. I'll silence me e'en here.
Pray you, be round with him.
*Ham.* (*Within.*) Mother, mother, mother!
*Queen.* I'll warrant you, fear me not. Withdraw,
I hear him coming.
[*Polonius hides behind the arras.*]

*Enter Hamlet.*

*Ham.* Now, mother, what's the matter?
*Queen.* Hamlet, thou hast thy father much offended.
*Ham.* Mother, you have my father much offended.
*Queen.* Come, come, you answer with an idle tongue.

*Ham.* Go, go, you question with a wicked tongue.
*Queen.* Why, how now, Hamlet!
*Ham.* What's the matter now?
*Queen.* Have you forgot me?
*Ham.* No, by the rood, not so.
You are the Queen, your husband's brother's wife;
But would you were not so! You are my mother.
*Queen.* Nay, then, I'll set those to you that can speak.
*Ham.* Come, come, and sit you down. You shall not budge.
You go not till I set you up a glass
Where you may see the inmost part of you.
*Queen.* What wilt thou do? Thou wilt not murder me?
Help, help, ho!
*Pol.* [*Behind.*] What, ho! help, help, help!
*Ham.* [*Drawing.*] How now! A rat? Dead, for a ducat, dead!
*Kills Polonius* [*through the arras*].
*Pol.* [*Behind.*] O, I am slain!
*Queen.* O me, what hast thou done?
*Ham.* Nay, I know not.
Is it the King?
*Queen.* O, what a rash and bloody deed is this!
*Ham.* A bloody deed! Almost as bad, good mother,
As kill a king, and marry with his brother.
*Queen.* As kill a king!
*Ham.* Ay, lady, 'twas my word.
[*Lifts up the arras and discovers Polonius.*]

Thou wretched, rash, intruding fool, farewell!
I took thee for thy better. Take thy fortune.
Thou find'st to be too busy is some danger.
— Leave wringing of your hands. Peace! Sit
you down,
And let me wring your heart; for so I shall,
If it be made of penetrable stuff,
If damned custom have not braz'd it so
That it is proof and bulwark against sense.
*Queen.* What have I done, that thou dar'st wag thy
tongue
In noise so rude against me?
*Ham.* Such an act
That blurs the grace and blush of modesty,
Calls virtue hypocrite, takes off the rose
From the fair forehead of an innocent love
And sets a blister there, makes marriage-vows
As false as dicers' oaths; O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words. Heaven's face doth glow,
Yea, this solidity and compound mass,
With tristful visage, as against the doom,
Is thought-sick at the act.
*Queen.* Ay me, what act,
That roars so loud and thunders in the index?
*Ham.* Look here, upon this picture, and on this,
The counterfeit presentment of two brothers.

See, what a grace was seated on this brow :
Hyperion's curls, the front of Jove himself,
An eye like Mars, to threaten or command,
A station like the herald Mercury
New-lighted on a heaven-kissing hill,
A combination and a form indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.
This was your husband. Look you now what follows :
Here is your husband, like a mildew'd ear,
Blasting his wholesome brother. Have you eyes ?
Could you on this fair mountain leave to feed,
And batten on this moor ? Ha ! have you eyes ?
You cannot call it love, for at your age
The hey-day in the blood is tame, it's humble,
And waits upon the judgement ; and what judgement
Would step from this to this ? [Sense sure you have,
Else could you not have motion ; but sure, that sense
Is apoplex'd ; for madness would not err,
Nor sense to ecstasy was ne'er so thrall'd
But it reserv'd some quantity of choice,
To serve in such a difference.] What devil was't
That thus hath cozen'd you at hoodman-blind ?
[Eyes without feeling, feeling without sight,

Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.]
O shame! where is thy blush? Rebellious hell,
If thou canst mutine in a matron's bones,
To flaming youth let virtue be as wax,
And melt in her own fire. Proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn
And reason panders will.

*Queen.* O Hamlet, speak no more!
Thou turn'st mine eyes into my very soul,
And there I see such black and grained spots
As will not leave their tinct.

*Ham.* Nay, but to live
In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making love
Over the nasty sty, —

*Queen.* O, speak to me no more!
These words like daggers enter in mine ears.
No more, sweet Hamlet!

*Ham.* A murderer and a villain!
A slave that is not twentieth part the tithe
Of your precedent lord! A vice of kings!
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket!

*Queen.* No more!

*Enter Ghost.*

*Ham.* A king of shreds and patches, —
Save me, and hover o'er me with your wings,
You heavenly guards! What would your gracious figure?
*Queen.* Alas, he's mad!
*Ham.* Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command?
O, say!
*Ghost.* Do not forget! This visitation
Is but to whet thy almost blunted purpose.
But, look, amazement on thy mother sits.
O, step between her and her fighting soul.
Conceit in weakest bodies strongest works.
Speak to her, Hamlet.
*Ham.* How is it with you, lady?
*Queen.* Alas, how is't with you,
That you do bend your eye on vacancy
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep,
And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Start up and stand on end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?
*Ham.* On him, on him! Look you, how pale he glares!

His form and cause conjoin'd, preaching to stones,
Would make them capable. Do not look upon me,
Lest with this piteous action you convert
My stern effects; then what I have to do
Will want true colour, tears perchance for blood.

*Queen.* To whom do you speak this?

*Ham.* Do you see nothing there?

*Queen.* Nothing at all, yet all that is I see.

*Ham.* Nor did you nothing hear?

*Queen.* No, nothing but ourselves.

*Ham.* Why, look you there! Look, how it steals away!
My father, in his habit as he lived!
Look, where he goes, even now, out at the portal!
*Exit Ghost.*

*Queen.* This is the very coinage of your brain.
This bodiless creation ecstasy
Is very cunning in.

*Ham.* Ecstasy!
My pulse, as yours, doth temperately keep time,
And makes as healthful music. It is not madness
That I have uttered. Bring me to the test,
And I the matter will re-word, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass, but my madness speaks.
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within,
Infects unseen. Confess yourself to Heaven;

Repent what's past, avoid what is to come,
And do not spread the compost on the weeds,
To make them rank. Forgive me this my virtue,
For in the fatness of these pursy times
Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good.

*Queen.* O Hamlet, thou hast cleft my heart in twain.

*Ham.* O, throw away the worser part of it,
And live the purer with the other half.
Good-night; but go not to mine uncle's bed.
Assume a virtue, if you have it not.
[That monster, custom, who all sense doth eat,
Of habits devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a frock or livery,
That aptly is put on.] Refrain to-night,
And that shall lend a kind of easiness
To the next abstinence; [the next more easy;
For use almost can change the stamp of nature,
And either master the devil or throw him out,
With wondrous potency.] Once more, good-night;
And when you are desirous to be blest,
I'll blessing beg of you. For this same lord,
[*Pointing to Polonius.*]
I do repent; but Heaven hath pleas'd it so,
To punish me with this and this with me,
That I must be their scourge and minister.
I will bestow him, and will answer well

The death I gave him. So, again, good-night.
I must be cruel, only to be kind.
Thus bad begins and worse remains behind.
[One word more, good lady.]

*Queen.* What shall I do?

*Ham.* Not this, by no means, that I bid you do:
Let the bloat king tempt you again to bed,
Pinch wanton on your cheek, call you his mouse,
And let him, for a pair of reechy kisses,
Or paddling in your neck with his damn'd fingers,
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know;
For who, that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide? Who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,
Let the birds fly, and like the famous ape,
To try conclusions, in the basket creep,
And break your own neck down.

*Queen.* Be thou assur'd, if words be made of breath,
And breath of life, I have no life to breathe
What thou hast said to me.

*Ham.* I must to England; you know that?

*Queen.* Alack,
I had forgot. 'Tis so concluded on.

*Ham.* [There's letters seal'd, and my two school-
fellows,
Whom I will trust as I will adders fang'd,
They bear the mandate. They must sweep my way,
And marshal me to knavery. Let it work;
For 'tis the sport to have the enginer
Hoist with his own petar; and 't shall go hard
But I will delve one yard below their mines,
And blow them at the moon. O, 'tis most sweet,
When in one line two crafts directly meet.]
This man shall set me packing.
I'll lug the guts into the neighbour room.
Mother, good-night. Indeed this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.
Come, sir, to draw toward an end with you.
Good-night, mother.

*Exeunt* [*severally,*] *Hamlet tugging in Polonius.*

## ACT FOURTH

### SCENE I

*[A room in the castle.]*

*Enter King [Queen, Rosencrantz, and Guildenstern].*

*King.* There's matter in these sighs; these profound heaves
You must translate; 'tis fit we understand them.
Where is your son?

*Queen.* [Bestow this place on us a little while.]
*[Exeunt Rosencrantz and Guildenstern.]*
Ah, my good lord, what have I seen to-night!

*King.* What, Gertrude? How does Hamlet?

*Queen.* Mad as the seas and wind, when both contend
Which is the mightier. In his lawless fit,
Behind the arras hearing something stir,
He whips his rapier out, and cries, "A rat, a rat!"
And, in his brainish apprehension, kills
The unseen good old man.

*King.* O heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all,
To you yourself, to us, to every one.
Alas, how shall this bloody deed be answered?
It will be laid to us, whose providence

Should have kept short, restrain'd, and out of haunt,
This mad young man. But so much was our love,
We would not understand what was most fit,
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

*Queen.* To draw apart the body he hath kill'd,
O'er whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure; he weeps for what is done.

*King.* O Gertrude, come away!
The sun no sooner shall the mountains touch,
But we will ship him hence, and this vile deed
We must, with all our majesty and skill,
Both countenance and excuse. Ho, Guildenstern!

[*Re-*]*enter Rosencrantz and Guildenstern.*

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragg'd him.
Go seek him out; speak fair, and bring the body
Into the chapel. I pray you, haste in this.
*Exeunt Rosencrantz and Guildenstern.*
Come, Gertrude, we'll call up our wisest friends
To let them know both what we mean to do
And what's untimely done; [so, haply, slander]
[Whose whisper o'er the world's diameter,
As level as the cannon to his blank,

Transports his poisoned shot, may miss our name,
And hit the woundless air.] O, come away!
My soul is full of discord and dismay.

*Exeunt.*

## SCENE II

[*Another room in the castle.*]

*Enter Hamlet.*

*Ham.* Safely stowed.

*Ros.* } (*Within.*) Hamlet! Lord Hamlet!
*Guil.* }

*Ham.* What noise? Who calls on Hamlet? O, here they come.

*Enter Rosencrantz and Guildenstern.*

*Ros.* What have you done, my lord, with the dead body?

*Ham.* Compounded it with dust, whereto 'tis kin.

*Ros.* Tell us where 'tis, that we may take it thence
And bear it to the chapel.

*Ham.* Do not believe it.

*Ros.* Believe what?

*Ham.* That I can keep your counsel and not mine own. Besides, to be demanded of a sponge! What replication should be made by the son of a king?

*Ros.* Take you me for a sponge, my lord?

*Ham.* Ay, sir, that soaks up the King's countenance, his rewards, his authorities. But such officers do the King best service in the end. He keeps them, as an ape doth nuts, in the corner of his jaw; first mouth'd, to be last swallowed. When he needs what you have glean'd, it is but squeezing you, and, sponge, you shall be dry again.

*Ros.* I understand you not, my lord.

*Ham.* I am glad of it. A knavish speech sleeps in a foolish ear.

*Ros.* My lord, you must tell us where the body is, and go with us to the King.

*Ham.* The body is with the King, but the King is not with the body. The King is a thing —

*Guil.* A thing, my lord!

*Ham.* Of nothing. Bring me to him. Hide fox, and all after. *Exeunt.*

## Scene III

[*Another room in the castle.*]

*Enter King* [*and two or three*].

*King.* I have sent to seek him, and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him.
He's lov'd of the distracted multitude,

Who like not in their judgement, but their eyes,
And where 'tis so, the offender's scourge is weigh'd,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause. Diseases desperate grown
By desperate appliance are relieved,
Or not at all.

*Enter Rosencrantz.*

How now! What hath befallen?

*Ros.* Where the dead body is bestow'd, my lord,
We cannot get from him.

*King.* But where is he?

*Ros.* Without, my lord, guarded, to know your pleasure.

*King.* Bring him before us.

*Ros.* Ho, Guildenstern! bring in my lord.

*Enter Hamlet and Guildenstern.*

*King.* Now, Hamlet, where's Polonius?

*Ham.* At supper.

*King.* At supper! Where?

*Ham.* Not where he eats, but where he is eaten. A certain convocation of [politic] worms are e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat

king and your lean beggar is but variable service, two dishes, but to one table ; that's the end.

[*King.* Alas, alas !

*Ham.* A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.]

*King.* What dost thou mean by this ?

*Ham.* Nothing but to show you how a king may go a progress through the guts of a beggar.

*King.* Where is Polonius ?

*Ham.* In heaven ; send thither to see. If your messenger find him not there, seek him i' the other place yourself. But indeed, if you find him not [within] this month, you shall nose him as you go up the stairs into the lobby.

*King.* Go seek him there.

[*To some Attendants.*]

*Ham.* He will stay till ye come.

[*Exeunt Attendants.*]

*King.* Hamlet, this deed of thine, for thine especial safety, —

Which we do tender, as we dearly grieve
For that which thou hast done, — must send thee hence
With fiery quickness ; therefore prepare thyself.
The bark is ready, and the wind at help,
The associates tend, and everything is bent
For England.

*Ham.* For England?
*King.* Ay, Hamlet.
*Ham.* Good.
*King.* So is it, if thou knew'st our purposes.
*Ham.* I see a cherub that sees them. But, come, for England! Farewell, dear mother.
*King.* Thy loving father, Hamlet.
*Ham.* My mother. Father and mother is man and wife, man and wife is one flesh, and so, my mother. Come, for England! *Exit.*
*King.* Follow him at foot, tempt him with speed aboard.
Delay it not; I'll have him hence to-night.
Away! for everything is seal'd and done
That else leans on the affair. Pray you, make haste.
[*Exeunt Rosencrantz and Guildenstern.*]
And, England, if my love thou hold'st at aught, —
As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us — thou mayst not coldly set
Our sovereign process, which imports at full,
By letters conjuring to that effect,
The present death of Hamlet. Do it, England;
For like the hectic in my blood he rages,
And thou must cure me. Till I know 'tis done,
Howe'er my haps, my joys were ne'er begun.
*Exit.*

### Scene IV

[*A plain in Denmark.*]

*Enter Fortinbras,* [*a Captain,*] *and army,* [*marching*].

*For.* Go, captain, from me greet the Danish king.
Tell him that, by his license, Fortinbras
Claims the conveyance of a promis'd march
Over his kingdom. You know the rendezvous.
If that his Majesty would aught with us,
We shall express our duty in his eye;
And let him know so.
*Cap.* I will do't, my lord.
*For.* Go softly on.

*Exeunt Fortinbras* [*and Soldiers*].

[*Enter Hamlet, Rosencrantz, and others.*

*Ham.* Good sir, whose powers are these?
*Cap.* They are of Norway, sir.
*Ham.* How purpos'd, sir, I pray you?
*Cap.* Against some part of Poland.
*Ham.* Who commands them, sir?
*Cap.* The nephew to old Norway, Fortinbras.
*Ham.* Goes it against the main of Poland, sir,
Or for some frontier?
*Cap.* Truly to speak, and with no addition,
We go to gain a little patch of ground

That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker rate, should it be sold in fee.
*Ham.* Why, then the Polack never will defend it.
*Cap.* Yes, it is already garrison'd.
*Ham.* Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.
This is the imposthume of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies. I humbly thank you, sir.
*Cap.* God buy you, sir. [*Exit.*]
*Ros.* Will't please you go, my lord?
*Ham.* I'll be with you straight. Go a little before.
[*Exeunt all except Hamlet.*]
How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure, He that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unus'd. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event, —

A thought which, quarter'd, hath but one part wisdom
And ever three parts coward, — I do not know
Why yet I live to say, "This thing's to do,"
Sith I have cause and will and strength and means
To do't. Examples gross as earth exhort me;
Witness this army of such mass and charge
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death, and danger dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at the stake. How stand I then,
That have a father kill'd, a mother stain'd,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men,
That for a fantasy and trick of fame
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? O, from this time forth,
My thoughts be bloody, or be nothing worth!]

*Exit.*

## Scene V

*[Elsinore. A room in the castle.]*

*Enter Queen, Horatio [and a Gentleman].*

*Queen.* I will not speak with her.

[*Gent.*] She is importunate, indeed distract.
Her mood will needs be pitied.

*Queen.* What would she have?

[*Gent.*] She speaks much of her father; says she hears
There's tricks i' the world, and hems, and beats her heart,
Spurns enviously at straws, speaks things in doubt
That carry but half sense. Her speech is nothing,
Yet the unshaped use of it doth move
The hearers to collection. They aim at it
And botch the words up fit to their own thoughts;
Which, as her winks, and nods, and gestures yield them,
Indeed would make one think there would be thought,
Though nothing sure, yet much unhappily.

[*Hor.*] 'Twere good she were spoken with, for she may strew
Dangerous conjectures in ill-breeding minds.
Let her come in. [*Exit Gentleman.*]

*Queen.* [*Aside.*] To my sick soul, as sin's true nature is,

Each toy seems prologue to some great amiss;
So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.

*Enter Ophelia, distracted.*

*Oph.* Where is the beauteous majesty of Denmark?
*Queen.* How now, Ophelia!
*Oph.* [*Sings.*]

"How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon."

*Queen.* Alas, sweet lady, what imports this song?
*Oph.* Say you? Nay, pray you, mark.

[*Sings.*] "He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf
At his heels a stone."

*Enter King.*

*Queen.* Nay, but, Ophelia, —
*Oph.* Pray you, mark.

[*Sings.*] "White his shroud as the mountain snow," —

*Queen.* Alas, look here, my lord.

*Oph.* [*Sings.*]

"Larded with sweet flowers;
Which bewept to the grave did not go
With true-love showers."

*King.* How do you, pretty lady?

*Oph.* Well, God 'ild you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

*King.* Conceit upon her father.

*Oph.* Pray you, let's have no words of this, but when they ask you what it means, say you this:

[*Sings.*] "To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.

"Then up he rose and donn'd his clothes,
And dupp'd the chamber door;
Let in the maid, that out a maid
Never departed more."

*King.* Pretty Ophelia!

*Oph.* Indeed, la, without an oath I'll make an end on't.

"By gis, and by Saint Charity,
Alack! and, Fie for shame!

Young men will do't, if they come to't;
By Cock, they are to blame.

"Quoth she, 'Before you tumbled me,
You promis'd me to wed.'
'So would I ha' done, by yonder sun,
An thou hadst not come to my bed.'"

*King.* How long hath she been thus?

*Oph.* I hope all will be well. We must be patient; but I cannot choose but weep, to think they should lay him i' the cold ground. My brother shall know of it; and so I thank you for your good counsel. Come, my coach! Good-night, ladies; good-night, sweet ladies; good-night, good-night. *Exit.*

*King.* Follow her close; give her good watch, I pray you. [*Exeunt some.*]

O, this is the poison of deep grief; it springs
All from her father's death. O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions. First, her father slain;
Next, your son gone; and he most violent author
Of his own just remove; the people muddied,
Thick and unwholesome in their thoughts and whispers,
For good Polonius' death; and we have done but greenly
In hugger-mugger to interr him; poor Ophelia

Divided from herself and her fair judgement,
Without the which we are pictures, or mere beasts;
Last, and as much containing as all these,
Her brother is in secret come from France,
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death,
Wherein necessity, of matter beggar'd,
Will nothing stick our persons to arraign
In ear and ear. O my dear Gertrude, this,
Like to a murdering-piece, in many places
Gives me superfluous death. *A noise within.*

*Enter a Messenger.*

*Queen.* Alack, what noise is this?
*King.* Where are my Switzers? Let them guard the door.
What is the matter?
*Mess.* Save yourself, my lord!
The ocean, overpeering of his list,
Eats not the flats with more impetuous haste
Than young Laertes, in a riotous head,
O'erbears your officers. The rabble call him lord;
And, as the world were now but to begin,
Antiquity forgot, custom not known,
(The ratifiers and props of every word,)
They cry, "Choose we! Laertes shall be king!"

Caps, hands, and tongues applaud it to the clouds,
"Laertes shall be king, Laertes king!"

*Queen.* How cheerfully on the false trail they cry!
O, this is counter, you false Danish dogs!

*Enter Laertes* [*armed; Danes following*].

*King.* The doors are broke. *Noise within.*

*Laer.* Where is this king? Sirs, stand you all without.

*Danes.* No, let's come in.

*Laer.* I pray you, give me leave.

*Danes.* We will, we will.

[*They retire without the door.*]

*Laer.* I thank you; keep the door. O thou vile king,
Give me my father!

*Queen.* Calmly, good Laertes.

*Laer.* That drop of blood that's calm proclaims me bastard,
Cries cuckold to my father, brands the harlot
Even here, between the chaste unsmirched brows
Of my true mother.

*King.* What is the cause, Laertes,
That thy rebellion looks so giant-like?
Let him go, Gertrude; do not fear our person.
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will. Tell me, Laertes,

Why thou art thus incens'd. Let him go, Gertrude.
Speak, man.

*Laer.* Where's my father?

*King.* Dead.

*Queen.* But not by him.

*King.* Let him demand his fill.

*Laer.* How came he dead? I'll not be juggl'd with.
To hell, allegiance! Vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes; only I'll be reveng'd
Most throughly for my father.

*King.* Who shall stay you?

*Laer.* My will, not all the world.
And for my means, I'll husband them so well,
They shall go far with little.

*King.* Good Laertes,
If you desire to know the certainty
Of your dear father's death, is't writ in your revenge
That, swoopstake, you will draw both friend and foe,
Winner and loser?

*Laer.* None but his enemies.

*King.* Will you know them then?

*Laer.* To his good friends thus wide I'll ope my arms,
And like the kind life-rend'ring pelican,
Repast them with my blood.

*King.* Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father's death,
And am most sensibly in grief for it,
It shall as level to your judgement pierce
As day does to your eye.

*A noise within:* "Let her come in!"

*Re-enter Ophelia.*

*Laer.* How now! what noise is that?
O heat, dry up my brains! Tears seven times salt
Burn out the sense and virtue of mine eye!
By heaven, thy madness shall be paid by weight
Till our scale turns the beam. O rose of May!
Dear maid, kind sister, sweet Ophelia!
O heavens! is't possible, a young maid's wits
Should be as mortal as an old man's life?
Nature is fine in love, and where 'tis fine,
It sends some precious instance of itself
After the thing it loves.

*Oph.* [*Sings.*]

"They bore him barefac'd on the bier;
Hey non nonny, nonny, hey nonny;
And on his grave rains many a tear," —

Fare you well, my dove!

*Laer.* Hadst thou thy wits and didst persuade revenge,
It could not move thus.

*Oph.* You must sing, "Down a-down, and you call him a-down-a." O, how the wheel becomes it! It is the false steward, that stole his master's daughter.

*Laer.* This nothing's more than matter.

*Oph.* There's rosemary, that's for remembrance; pray, love, remember; and there is pansies, that's for thoughts.

*Laer.* A document in madness, thoughts and remembrance fitted.

*Oph.* There's fennel for you, and columbines; there's rue for you, and here's some for me; we may call it herb of grace o' Sundays. O, you must wear your rue with a difference. There's a daisy. I would give you some violets, but they wither'd all when my father died. They say he made a good end, —

[*Sings.*] "For bonny sweet Robin is all my joy."

*Laer.* Thought and affliction, passion, hell itself,
She turns to favour and to prettiness.

*Oph.* [*Sings.*]

"And will he not come again?
And will he not come again?
No, no, he is dead;
Go to thy death-bed;
He never will come again.

"His beard as white as snow,
All flaxen was his poll.
He is gone, he is gone,
And we cast away moan.
God ha' mercy on his soul!"

And of all Christian souls, I pray God. God buy ye. *Exit.*

*Laer.* Do you see this, you gods?

*King.* Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand
They find us touch'd, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

*Laer.* Let this be so.
His means of death, his obscure burial —
No trophy, sword, nor hatchment o'er his bones,
No noble rite nor formal ostentation —
Cry to be heard, as 'twere from heaven to earth,
That I must call't in question.

*King.* So you shall;
And where the offence is let the great axe fall.
I pray you, go with me. *Exeunt.*

### Scene VI

*[Another room in the castle.]*

*Enter Horatio with an Attendant.*

*Hor.* What are they that would speak with me?
*Att.* Sailors, sir. They say they have letters for you.
*Hor.* Let them come in. *[Exit Attendant.]*
I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

*Enter Sailor.*

*Sail.* God bless you, sir.
*Hor.* Let Him bless thee too.
*Sail.* He shall, sir, an't please Him. There's a letter for you, sir — it comes from the ambassador that was bound for England — if your name be Horatio, as I am let to know it is.
*[Hor.]* (*Reads.*) "Horatio, when thou shalt have overlook'd this, give these fellows some means to the King; they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour. In the grapple I boarded them. On the instant they got clear of our ship, so I alone became their prisoner. They have dealt with me like thieves of mercy, but they knew

what they did : I am to do a good turn for them. Let the King have the letters I have sent, and repair thou to me with as much haste as thou wouldest fly death. I have words to speak in your ear will make thee dumb, yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England ; of them I have much to tell thee. Farewell.

"He that thou knowest thine,

HAMLET."

Come, I will give you way for these your letters ;
And do't the speedier, that you may direct me
To him from whom you brought them.

*Exeunt.*

## SCENE VII

[*Another room in the castle.*]

*Enter King and Laertes.*

*King.* Now must your conscience my acquittance seal ;
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursu'd my life.

*Laer.* It well appears. But tell me
Why you proceeded not against these feats,

So crimeful and so capital in nature,
As by your safety, wisdom, all things else,
You mainly were stirr'd up.

*King.* O, for two special reasons,
Which may to you, perhaps, seem much unsinew'd,
And yet to me they are strong. The Queen his mother
Lives almost by his looks; and for myself —
My virtue or my plague, be it either which —
She's so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive
Why to a public count I might not go,
Is the great love the general gender bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone,
Convert his gyves to graces; so that my arrows,
Too slightly timb'red for so loud a wind,
Would have reverted to my bow again,
And not where I had aim'd them.

*Laer.* And so have I a noble father lost,
A sister driven into desperate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But my revenge will come.

*King.* Break not your sleeps for that. You must not think
That we are made of stuff so flat and dull

That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more.
I lov'd your father, and we love ourself,
And that, I hope, will teach you to imagine —

*Enter a Messenger with letters.*

How now! What news?
*Mess.* Letters, my lord, from Hamlet.
This to your Majesty; this to the Queen.
*King.* From Hamlet! Who brought them?
*Mess.* Sailors, my lord, they say; I saw them not.
They were given me by Claudio. He receiv'd them
[Of him that brought them].
*King.* Laertes, you shall hear them.
Leave us. *Exit Messenger.*
[*Reads.*] "High and mighty, You shall know
I am set naked on your kingdom. To-morrow
shall I beg leave to see your kingly eyes, when
I shall, first asking your pardon thereunto,
recount the occasions of my sudden and more
strange return.

HAMLET."

What should this mean? Are all the rest come back?
Or is it some abuse, or no such thing?
*Laer.* Know you the hand?

*King.* 'Tis Hamlet's character. "Naked!"
And in a postscript here, he says, "alone."
Can you advise me?
*Laer.* I'm lost in it, my lord. But let him come.
It warms the very sickness in my heart
That I shall live and tell him to his teeth,
"Thus didest thou."
*King.* If it be so, Laertes, —
As how should it be so? How otherwise? —
Will you be rul'd by me?
*Laer.* [Ay, my lord,]
If so you'll not o'errule me to a peace.
*King.* To thine own peace. If he be now return'd,
As checking at his voyage, and that he means
No more to undertake it, I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe,
But even his mother shall uncharge the practice
And call it accident.
[*Laer.* My lord, I will be rul'd;
The rather, if you could devise it so
That I might be the organ.
*King.* It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine. Your sum of parts
Did not together pluck such envy from him

As did that one, and that, in my regard,
Of the unworthiest siege.

*Laer.* What part is that, my lord?

*King.* A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness.] Two months since,
Here was a gentleman of Normandy: —
I've seen myself, and serv'd against, the French,
And they can well on horseback: but this gallant
Had witchcraft in't. He grew unto his seat,
And to such wondrous doing brought his horse,
As had he been incorps'd and demi-natur'd
With the brave beast. So far he pass'd my thought,
That I, in forgery of shapes and tricks,
Come short of what he did.

*Laer.* A Norman, was't?

*King.* A Norman.

*Laer.* Upon my life, Lamound.

*King.* The very same.

*Laer.* I know him well. He is the brooch indeed
And gem of all the nation.

*King.* He made confession of you,
And gave you such a masterly report
For art and exercise in your defence.

And for your rapier most especially,
That he cried out, 'twould be a sight indeed
If one could match you. [The scrimers of their nation,
He swore, had neither motion, guard, nor eye,
If you opposed them.] Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er to play with him.
Now, out of this —

*Laer.* What out of this, my lord?

*King.* Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

*Laer.* Why ask you this?

*King.* Not that I think you did not love your father,
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it,
And nothing is at a like goodness still;
For goodness, growing to a pleurisy,
Dies in his own too much. That we would do,
We should do when we would; for this "would" changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents;

And then this "should" is like a spendthrift sigh,
That hurts by easing. But, to the quick o' the ulcer: —]
Hamlet comes back. What would you undertake,
To show yourself your father's son in deed
More than in words?

*Laer.* To cut his throat i' the church.

*King.* No place, indeed, should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber?
Hamlet return'd shall know you are come home.
We'll put on those shall praise your excellence
And set a double varnish on the fame
The Frenchman gave you, bring you in fine together
And wager on your heads. He, being remiss,
Most generous and free from all contriving,
Will not peruse the foils, so that, with ease,
Or with a little shuffling, you may choose
A sword unbated, and in a pass of practice
Requite him for your father.

*Laer.* I will do't;
And, for that purpose, I'll anoint my sword.
I bought an unction of a mountebank,
So mortal that, but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue

Under the moon, can save the thing from death
That is but scratch'd withal. I'll touch my point
With this contagion, that, if I gall him slightly,
It may be death.

*King.* Let's further think of this,
Weigh what convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift look through our bad performance,
'Twere better not assay'd; therefore this project
Should have a back or second, that might hold
If this should blast in proof. Soft! let me see.
We'll make a solemn wager on your cunnings, —
I ha't!
When in your motion you are hot and dry —
As make your bouts more violent to that end —
And that he calls for drink, I'll have prepar'd him
A chalice for the nonce, whereon but sipping,
If he by chance escape your venom'd stuck,
Our purpose may hold there.

*Enter Queen.*

How, sweet queen!

*Queen.* One woe doth tread upon another's heel,
So fast they follow. Your sister's drown'd, Laertes.

*Laer.* Drown'd! O, where?

*Queen.* There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream.
There with fantastic garlands did she come

Of crow-flowers, nettles, daisies, and long purples
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them;
There, on the pendent boughs her coronet weeds
Clamb'ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like, a while they bore her up;
Which time she chanted snatches of old tunes,
As one incapable of her own distress,
Or like a creature native and indued
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

*Laer.* Alas, then, is she drown'd?

*Queen.* Drown'd, drown'd.

*Laer.* Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears. But yet
It is our trick. Nature her custom holds,
Let shame say what it will; when these are gone,
The woman will be out. Adieu, my lord;
I have a speech of fire that fain would blaze,
But that this folly douts it. *Exit.*

*King.* Let's follow, Gertrude.
How much I had to do to calm his rage!
Now fear I this will give it start again,
Therefore let's follow. *Exeunt.*

## ACT FIFTH

### SCENE I

*[A churchyard.]*

*Enter two Clowns [with spades and pickaxes].*

*1. Clo.* Is she to be buried in Christian burial that wilfully seeks her own salvation?

*2. Clo.* I tell thee she is, and therefore make her grave straight. The crowner hath sat on her, and finds it Christian burial.

*1. Clo.* How can that be, unless she drown'd herself in her own defence?

*2. Clo.* Why, 'tis found so.

*1. Clo.* It must be "*se offendendo*," it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches; it is, to act, to do, and to perform; argal, she drown'd herself wittingly.

*2. Clo.* Nay, but hear you, goodman delver, —

*1. Clo.* Give me leave. Here lies the water; good. Here stands the man; good. If the man go to this water and drown himself, it is, will he, nill he, he goes, — mark you that? But if

the water come to him and drown him, he drowns not himself; argal, he that is not guilty of his own death shortens not his own life.

*2. Clo.* But is this law?

*1. Clo.* Ay, marry, is't; crowner's quest law.

*2. Clo.* Will you ha' the truth on't? If this had not been a gentlewoman, she should have been buried out o' Christian burial.

*1. Clo.* Why, there thou say'st; and the more pity that great folk should have countenance in this world to drown or hang themselves, more than their even Christian. Come, my spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

*2. Clo.* Was he a gentleman?

*1. Clo.* He was the first that ever bore arms.

*2. Clo.* Why, he had none.

*1. Clo.* What, art a heathen? How dost thou understand the Scripture? The Scripture says Adam digg'd; could he dig without arms? I'll put another question to thee. If thou answerest me not to the purpose, confess thyself—

*2. Clo.* Go to.

*1. Clo.* What is he that builds stronger than either the mason, the shipwright, or the carpenter?

*2. Clo.* The gallows-maker; for that frame outlives a thousand tenants.

*1. Clo.* I like thy wit well, in good faith. The gallows does well; but how does it well? It does well to those that do ill. Now, thou dost ill to say the gallows is built stronger than the church, argal, the gallows may do well to thee. To't again, come.

*2. Clo.* "Who builds stronger than a mason, a shipwright, or a carpenter?"

*1. Clo.* Ay, tell me that, and unyoke.

*2. Clo.* Marry, now I can tell.

*1. Clo.* To't.

*2. Clo.* Mass, I cannot tell.

*Enter Hamlet and Horatio, afar off.*

*1. Clo.* Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and, when you are ask'd this question next, say "a grave-maker"; the houses that he makes lasts till doomsday. Go, get thee to Yaughan; fetch me a stoup of liquor.

[*Exit 2. Clown.*]

[*He digs, and*] *sings.*

"In youth, when I did love, did love,
Methought it was very sweet,
To contract, O, the time for-a my behove,
O, methought, there was nothing meet."

*Ham.* Has this fellow no feeling of his business, that he sings at grave-making?

*Hor.* Custom hath made it in him a property of easiness.

*Ham.* 'Tis e'en so. The hand of little employment hath the daintier sense.

*1. Clo.* (*Sings.*)

"But age, with his stealing steps,
Hath claw'd me in his clutch,
And hath shipped me intil the land,
As if I had never been such."

[*Throws up a skull.*]

*Ham.* That skull had a tongue in it, and could sing once. How the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! It might be the pate of a politician, which this ass now o'erreaches; one that would circumvent God, might it not?

*Hor.* It might, my lord.

*Ham.* Or of a courtier, which could say, "Good morrow, sweet lord! How dost thou, good lord?" This might be my lord such-a-one, that prais'd my lord such-a-one's horse, when he meant to beg it; might it not?

*Hor.* Ay, my lord.

*Ham.* Why, e'en so; and now my Lady Worm's; chapless, and knock'd about the mazzard

with a sexton's spade. Here's fine revolution, if we had the trick to see't. Did these bones cost no more the breeding, but to play at loggats with 'em? Mine ache to think on't.

*1. Clo.* (*Sings.*)

"A pick-axe, and a spade, a spade
For and a shrouding sheet;
O, a pit of clay for to be made
For such a guest is meet."

[*Throws up another skull.*]

*Ham.* There's another. Why might not that be the skull of a lawyer? Where be his quiddits now, his quillets, his cases, his tenures, and his tricks? Why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? Hum! This fellow might be in's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries. Is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box, and must the inheritor himself have no more, ha?

*Hor.* Not a jot more, my lord.
*Ham.* Is not parchment made of sheep-skins?
*Hor.* Ay, my lord, and of calf-skins too.
*Ham.* They are sheep and calves that seek out assurance in that. I will speak to this fellow. Whose grave's this, sir?
*1. Clo.* Mine, sir.

[*Sings.*] "O, a pit of clay for to be made
For such a guest is meet."

*Ham.* I think it be thine indeed, for thou liest in't.
*1. Clo.* You lie out on't, sir, and therefore it is not yours. For my part, I do not lie in't, and yet it is mine.
*Ham.* Thou dost lie in't, to be in't and say 'tis thine. 'Tis for the dead, not for the quick, therefore thou liest.
*1. Clo.* 'Tis a quick lie, sir; 'twill away again, from me to you.
*Ham.* What man dost thou dig it for?
*1. Clo.* For no man, sir.
*Ham.* What woman, then?
*1. Clo.* For none, neither.
*Ham.* Who is to be buried in't?
*1. Clo.* One that was a woman, sir; but, rest her soul, she's dead.

*Ham.* How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, these three years I have taken note of it; the age is grown so picked that the toe of the peasant comes so near the heels of our courtier, he galls his kibe. How long hast thou been a grave-maker?

*1. Clo.* Of all the days i' the year, I came to't that day that our last king Hamlet o'ercame Fortinbras.

*Ham.* How long is that since?

*1. Clo.* Cannot you tell that? Every fool can tell that. It was the very day that young Hamlet was born; he that was mad, and sent into England.

*Ham.* Ay, marry, why was he sent into England?

*1. Clo.* Why, because 'a was mad. He shall recover his wits there; or, if he do not, it's no great matter there.

*Ham.* Why?

*1. Clo.* 'Twill not be seen in him there; there the men are as mad as he.

*Ham.* How came he mad?

*1. Clo.* Very strangely, they say.

*Ham.* How "strangely"?

*1. Clo.* Faith, e'en with losing his wits.

*Ham.* Upon what ground?

*1. Clo.* Why, here in Denmark. I have been sexton here, man and boy, thirty years.

*Ham.* How long will a man lie i' the earth ere he rot?

*1. Clo.* I' faith, if he be not rotten before he die — as we have many pocky corses now-a-days, that will scarce hold the laying in — he will last you some eight year or nine year. A tanner will last you nine year.

*Ham.* Why he more than another?

*1. Clo.* Why, sir, his hide is so tann'd with his trade that he will keep out water a great while, and your water is a sore decayer of your whoreson dead body. Here's a skull now; this skull has lain in the earth three and twenty years.

*Ham.* Whose was it?

*1. Clo.* A whoreson mad fellow's it was. Whose do you think it was?

*Ham.* Nay, I know not.

*1. Clo.* A pestilence on him for a mad rogue! 'A pour'd a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the King's jester.

*Ham.* This?

*1. Clo.* E'en that.

*Ham.* Let me see. [*Takes the skull.*] Alas, poor Yorick! I knew him, Horatio; a fellow of

infinite jest, of most excellent fancy. He hath borne me on his back a thousand times. And now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kiss'd I know not how oft. Where be your gibes now, your gambols, your songs, your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? Quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that. Prithee, Horatio, tell me one thing.

*Hor.* What's that, my lord?

*Ham.* Dost thou think Alexander look'd o' this fashion i' the earth?

*Hor.* E'en so.

*Ham.* And smelt so? Pah!

[*Puts down the skull.*]

*Hor.* E'en so, my lord.

*Ham.* To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole?

*Hor.* 'Twere to consider too curiously, to consider so.

*Ham.* No, faith, not a jot; but to follow him thither with modesty enough and likelihood

to lead it; as thus: Alexander died, Alexander was buried, Alexander returneth into dust, the dust is earth, of earth we make loam, and why of that loam whereto he was converted might they not stop a beer-barrel?
Imperial Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away.
O, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!
But soft! but soft! Aside! Here comes the King,

*Enter* [*Priests, etc., in procession;*] *King, Queen, Laertes, and a Coffin, with Lords attendant.*

The Queen, the courtiers. Who is that they follow?
And with such maimed rites? This doth betoken
The corse they follow did with desperate hand
Fordo it own life. 'Twas of some estate.
Couch we a while, and mark.
[*Retiring with Horatio.*]

*Laer.* What ceremony else?

*Ham.* That is Laertes, a very noble youth. Mark.

*Laer.* What ceremony else?

*Priest.* Her obsequies have been as far enlarg'd
As we have warrantise. Her death was doubtful,
And, but that great command o'ersways the order,
She should in ground unsanctified have lodg'd

Till the last trumpet; for charitable prayer,
Shards, flints, and pebbles should be thrown on her.
Yet here she is allow'd her virgin rites,
Her maiden strewments, and the bringing home
Of bell and burial.

*Laer.* Must there no more be done?

*Priest.* No more be done.
We should profane the service of the dead
To sing such requiem and such rest to her
As to peace-parted souls.

*Laer.* Lay her i' the earth,
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A minist'ring angel shall my sister be,
When thou liest howling.

*Ham.* What, the fair Ophelia!

*Queen.* Sweets to the sweet; farewell!
[*Scattering flowers.*]
I hop'd thou shouldst have been my Hamlet's wife.
I thought thy bride-bed to have deck'd, sweet maid,
And not to have strew'd thy grave.

*Laer.* O, treble woe
Fall ten times treble on that cursed head
Whose wicked deed thy most ingenious sense
Depriv'd thee of! Hold off the earth a while,
Till I have caught her once more in mine arms.
*Leaps in the grave.*
Now pile your dust upon the quick and dead,

Till of this flat a mountain you have made
To o'ertop old Pelion, or the skyish head
Of blue Olympus.

*Ham.* [*Advancing.*] What is he whose grief
Bears such an emphasis, whose phrase of sorrow
Conjures the wand'ring stars and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet, the Dane! [*Leaps into the grave.*]

*Laer.* The devil take thy soul!

[*Grappling with him.*]

*Ham.* Thou pray'st not well.
I prithee, take thy fingers from my throat,
For, though I am not splenitive and rash,
Yet have I something in me dangerous,
Which let thy wiseness fear. Away thy hand!

*King.* Pluck them asunder.

*Queen.* Hamlet, Hamlet!

[*All.* Gentlemen, —

*Hor.*] Good my lord, be quiet.

[*The Attendants part them, and they come out of the grave.*]

*Ham.* Why, I will fight with him upon this theme
Until my eyelids will no longer wag.

*Qween.* O my son, what theme?

*Ham.* I lov'd Ophelia. Forty thousand brothers
Could not, with all their quantity of love,
Make up my sum. What wilt thou do for her?

*King.* O, he is mad, Laertes.

*Queen.* For love of God, forbear him.
*Ham.* ['Swounds,] show me what thou'lt do.
Woo't weep? Woo't fight? [Woo't fast?] Woo't tear thyself?
Woo't drink up eisel? Eat a crocodile?
I'll do't. Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I;
And, if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,
Make Ossa like a wart! Nay, an thou'lt mouth,
I'll rant as well as thou.
[*Queen.*] This is mere madness,
And thus a while the fit will work on him.
Anon, as patient as the female dove,
When that her golden couplets are disclos'd,
His silence will sit drooping.
*Ham.* Hear you, sir,
What is the reason that you use me thus?
I lov'd you ever. But it is no matter.
Let Hercules himself do what he may,
The cat will mew and dog will have his day.
*Exit.*
*King.* I pray you, good Horatio, wait upon him.
[*Exit Horatio.*]
[*To Laertes.*] Strengthen your patience in our last night's speech;

We'll put the matter to the present push.
Good Gertrude, set some watch over your son.
This grave shall have a living monument.
An hour of quiet shortly shall we see;
Till then, in patience our proceeding be.

*Exeunt.*

## SCENE II

*[A hall in the castle.]*

*Enter Hamlet and Horatio.*

*Ham.* So much for this, sir; now let me see the other.
You do remember all the circumstance?
*Hor.* Remember it, my lord!
*Ham.* Sir, in my heart there was a kind of fighting,
That would not let me sleep. Methought I lay
Worse than the mutines in the bilboes. Rashly, —
And prais'd be rashness for it; let us know
Our indiscretion sometimes serves us well
When our deep plots do pall; and that should teach us
There's a divinity that shapes our ends,
Rough-hew them how we will, —
*Hor.* That is most certain.
*Ham.* Up from my cabin,
My sea-gown scarf'd about me, in the dark
Grop'd I to find out them; had my desire;
Finger'd their packet; and in fine withdrew

To mine own room again, making so bold,
My fears forgetting manners, to unseal
Their grand commission; where I found, Horatio, —
O royal knavery! — an exact command,
Larded with many several sorts of reason
Importing Denmark's health and England's too,
With, ho! such bugs and goblins in my life,
That, on the supervise, no leisure bated,
No, not to stay the grinding of the axe,
My head should be struck off.

*Hor.* Is't possible?

*Ham.* Here's the commission; read it at more leisure.
But wilt thou hear me how I did proceed?

*Hor.* I beseech you.

*Ham.* Being thus be-netted round with villainies, —
Ere I could make a prologue to my brains,
They had begun the play, — I sat me down,
Devis'd a new commission, wrote it fair.
I once did hold it, as our statists do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now
It did me yeoman's service. Wilt thou know
The effect of what I wrote?

*Hor.* Ay, good my lord.

*Ham.* An earnest conjuration from the King,
As England was his faithful tributary,
As love between them as the palm should flourish,

As Peace should still her wheaten garland wear
And stand a comma 'tween their amities,
And many such-like *as*-es of great charge,
That, on the view and know of these contents,
Without debatement further, more or less,
He should the bearers put to sudden death,
Not shriving time allow'd.

*Hor.* How was this seal'd?

*Ham.* Why, even in that was Heaven ordinant.
I had my father's signet in my purse,
Which was the model of that Danish seal;
Folded the writ up in form of the other,
Subscrib'd it, gave't the impression, plac'd it safely,
The changeling never known. Now, the next day
Was our sea-fight; and what to this was sequent
Thou know'st already.

*Hor.* So Guildenstern and Rosencrantz go to't.

*Ham.* Why, man, they did make love to this employment;
They are not near my conscience. Their defeat
Doth by their own insinuation grow.
'Tis dangerous when the baser nature comes
Between the pass and fell incensed points
Of mighty opposites.

*Hor.* Why, what a king is this!

*Ham.* Does it not, thinks't thee, stand me now upon —
He that hath kill'd my king and whor'd my mother,

Popp'd in between the election and my hopes,
Thrown out his angle for my proper life,
And with such cozenage — is't not perfect conscience,
To quit him with this arm? And is't not to be damn'd,
To let this canker of our nature come
In further evil?

*Hor.* It must be shortly known to him from England
What is the issue of the business there.

*Ham.* It will be short; the interim is mine,
And a man's life's no more than to say "One."
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For, by the image of my cause, I see
The portraiture of his. I'll court his favours.
But, sure, the bravery of his grief did put me
Into a tow'ring passion.

*Hor.* Peace! who comes here?

*Enter young Osric.*

*Osr.* Your lordship is right welcome back to Denmark.

*Ham.* I humbly thank you, sir. — Dost know this water-fly?

*Hor.* No, my good lord.

*Ham.* Thy state is the more gracious, for 'tis a vice to know him. He hath much land, and

fertile; let a beast be lord of beasts, and his crib shall stand at the King's mess. 'Tis a chough, but, as I say, spacious in the possession of dirt.

*Osr.* Sweet lord, if your lordship were at leisure, I should impart a thing to you from his Majesty.

*Ham.* I will receive it with all diligence of spirit. Put your bonnet to his right use; 'tis for the head.

*Osr.* I thank your lordship, 'tis very hot.

*Ham.* No, believe me, 'tis very cold; the wind is northerly.

*Osr.* It is indifferent cold, my lord, indeed.

*Ham.* Methinks it is very sultry and hot for my complexion.

*Osr.* Exceedingly, my lord; it is very sultry, — as 'twere, — I cannot tell how. But, my lord, his Majesty bade me signify to you that he has laid a great wager on your head. Sir, this is the matter, —

*Ham.* I beseech you, remember —

[*Hamlet moves him to put on his hat.*]

*Osr.* Nay, in good faith; for mine ease, in good faith. [Sir, here is newly come to court Laertes, believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing; indeed, to speak feelingly of him, he is the card or calendar of

gentry, for you shall find in him the continent of what part a gentleman would see.

*Ham.* Sir, his definement suffers no perdition in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage, nothing more.

*Osr.* Your lordship speaks most infallibly of him.

*Ham.* The concernancy, sir? Why do we wrap the gentleman in our more rawer breath?

*Osr.* Sir?

*Hor.* Is't not possible to understand in another tongue? You will do't, sir, really.

*Ham.* What imports the nomination of this gentleman?

*Osr.* Of Laertes?

*Hor.* His purse is empty already. All 's golden words are spent.

*Ham.* Of him, sir.

*Osr.* I know you are not ignorant —

*Ham.* I would you did, sir; yet, in faith, if you did, it would not much approve me. Well, sir?]

*Osr.* You are not ignorant of what excellence Laertes is —

[*Ham.* I dare not confess that, lest I should compare with him in excellence; but to know a man well were to know himself.

*Osr.* I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed he's unfellowed.]

*Ham.* What's his weapon?

*Osr.* Rapier and dagger.

*Ham.* That's two of his weapons; but well.

*Osr.* The King, sir, has wag'd with him six Barbary horses, against the which he has impon'd, as I take it, six French rapiers and poniards, with their assigns, as girdle, hanger, or so. Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

*Ham.* What call you the carriages?

[*Hor.* I knew you must be edified by the margent ere you had done.]

*Osr.* The carriages, sir, are the hangers.

*Ham.* The phrase would be more germane to the matter, if we could carry cannon by our sides; I would it might be hangers till then. But, on: six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that 's the French bet against the Danish. Why is this "impon'd," as you call it?

*Osr.* The King, sir, hath laid that in a dozen passes between you and him, he shall not exceed you three hits; he hath laid on twelve for nine; and that would come to immediate trial, if your lordship would vouchsafe the answer.

*Ham.* How if I answer no?

*Osr.* I mean, my lord, the opposition of your person in trial.

*Ham.* Sir, I will walk here in the hall; if it please his Majesty, 'tis the breathing time of day with me. Let the foils be brought, the gentleman willing, and the King hold his purpose, I will win for him if I can; if not, I'll gain nothing but my shame and the odd hits.

*Osr.* Shall I re-deliver you e'en so?

*Ham.* To this effect, sir; after what flourish your nature will.

*Osr.* I commend my duty to your lordship.

*Ham.* Yours, yours. [*Exit Osric.*] He does well to commend it himself; there are no tongues else for 's turn.

*Hor.* This lapwing runs away with the shell on his head.

*Ham.* He did comply with his dug before he suck'd it. Thus has he, and many more of the same bevy that I know the drossy age dotes on, only got the tune of the time and outward habit of encounter; a kind of yesty collection,

which carries them through and through the most fond and winnowed opinions; and do but blow them to their trials, the bubbles are out.

[*Enter a Lord.*

*Lord.* My lord, his Majesty commended him to you by young Osric, who brings back to him, that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

*Ham.* I am constant to my purposes; they follow the King's pleasure. If his fitness speaks, mine is ready, now or whensoever, provided I be so able as now.

*Lord.* The King and Queen and all are coming down.

*Ham.* In happy time.

*Lord.* The Queen desires you to use some gentle entertainment to Laertes before you fall to play.

*Ham.* She well instructs me.] [*Exit Lord.*]

*Hor.* You will lose this wager, my lord.

*Ham.* I do not think so; since he went into France, I have been in continual practice. I shall win at the odds. But thou wouldst not think how ill all's here about my heart. But it is no matter.

*Hor.* Nay, good my lord, —

*Ham.* It is but foolery; but it is such a kind of gain-giving, as would perhaps trouble a woman.

*Hor.* If your mind dislike anything, obey it. I will forestall their repair hither, and say you are not fit.

*Ham.* Not a whit; we defy augury. There's a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come; the readiness is all. Since no man has aught of what he leaves, what is't to leave betimes? [Let be.]

*Enter King, Queen, Laertes, [Osric,] Lords, and other Attendants with foils and gauntlets; a table and flagons of wine on it.*

*King.* Come, Hamlet, come, and take this hand from me.

[*The King puts Laertes's hand into Hamlet's.*]

*Ham.* Give me your pardon, sir. I've done you wrong,
But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard, how I am punish'd
With sore distraction. What I have done
That might your nature, honour, and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet!

If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness. If't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy
Sir, in this audience,
Let my disclaiming from a purpos'd evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house
And hurt my brother.

*Laer.* I am satisfied in nature,
Whose motive, in this case, should stir me most
To my revenge; but in my terms of honour
I stand aloof, and will no reconcilement,
Till by some elder masters of known honour
I have a voice and precedent of peace,
To keep my name ungor'd. But till that time,
I do receive your offer'd love like love,
And will not wrong it.

*Ham.* I embrace it freely,
And will this brother's wager frankly play.
Give us the foils. Come on.

*Laer.* Come, one for me.

*Ham.* I'll be your foil, Laertes; in mine ignorance
Your skill shall, like a star i' the darkest night,
Stick fiery off indeed.

*Laer.* You mock me, sir.

*Ham.* No, by this hand.
*King.* Give them the foils, young Osric. Cousin Hamlet,
You know the wager?
*Ham.* Very well, my lord.
Your Grace hath laid the odds o' the weaker side.
*King.* I do not fear it, I have seen you both;
But since he is better'd, we have therefore odds.
*Laer.* This is too heavy, let me see another.
*Ham.* This likes me well. These foils have all a length? *They prepare to play.*
*Osr.* Ay, my good lord.
*King.* Set me the stoups of wine upon that table.
If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire.
The King shall drink to Hamlet's better breath,
And in the cup an union shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups,
And let the kettle to the trumpets speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heaven to earth,
"Now the King drinks to Hamlet." Come, begin;
And you, the judges, bear a wary eye.
*Ham.* Come on, sir.
*Laer.* Come, my lord. *They play.*

*Ham.* One.
*Laer.* No.
*Ham.* Judgement.
*Osr.* A hit, a very palpable hit.
*Laer.* Well; again.
*King.* Stay, give me drink. Hamlet, this pearl is thine;
Here's thy health! Give him the cup.
*Trumpets sound, and shot goes off* [*within*].
*Ham.* I'll play this bout first; set it by a while.
Come. [*They play.*] Another hit; what say you?
*Laer.* A touch, a touch, I do confess.
*King.* Our son shall win.
*Queen.* He's fat, and scant of breath.
Here, Hamlet, take my napkin, rub thy brows.
The Queen carouses to thy fortune, Hamlet.
*Ham.* Good madam!
*King.* Gertrude, do not drink.
*Queen.* I will, my lord; I pray you, pardon me.
*King.* [*Aside.*] It is the poison'd cup; it is too late.
*Ham.* I dare not drink yet, madam; by and by.
*Queen.* Come, let me wipe thy face.
*Laer.* My lord, I'll hit him now.
*King.* I do not think't.
*Laer.* [*Aside.*] And yet 'tis almost 'gainst my conscience.
*Ham.* Come, for the third, Laertes; you but dally.
I pray you, pass with your best violence.
I am afeard you make a wanton of me.

*Laer.* Say you so? Come on. *They play.*
*Osr.* Nothing, neither way.
*Laer.* Have at you now!
[*Laertes wounds Hamlet; then,*] *in scuffling, they change rapiers.*
*King.* Part them; they are incens'd.
*Ham.* Nay, come, again.
[*Hamlet wounds Laertes. The Queen falls.*]
*Osr.* Look to the Queen there! Ho!
*Hor.* They bleed on both sides. How is't, my lord!
*Osr.* How is't, Laertes?
*Laer.* Why, as a woodcock to mine own springe, Osric;
I am justly kill'd with mine own treachery.
*Ham.* How does the Queen?
*King.* She swounds to see them bleed.
*Queen.* No, no, the drink, the drink, — O my dear Hamlet, —
The drink, the drink! I am poison'd. [*Dies.*]
*Ham.* O villainy! Ho! let the door be lock'd:
Treachery! Seek it out.
*Laer.* It is here, Hamlet. Hamlet, thou art slain.
No medicine in the world can do thee good;
In thee there is not half an hour of life.
The treacherous instrument is in thy hand,
Unbated and envenom'd. The foul practice
Hath turn'd itself on me. Lo, here I lie,
Never to rise again. Thy mother's poison'd.
I can no more: — the King, the King's to blame.

*Ham.* The point envenom'd too!
Then, venom, to thy work. *Hurts the King.*
*All.* Treason! treason!
*King.* O, yet defend me, friends; I am but hurt.
*Ham.* Here, thou incestuous, murderous, damned Dane,
Drink off this potion! Is thy union here?
Follow my mother! *King dies.*
*Laer.* He is justly served;
It is a poison temp'red by himself.
Exchange forgiveness with me, noble Hamlet.
Mine and my father's death come not upon thee,
Nor thine on me! *Dies.*
*Ham.* Heaven make thee free of it! I follow thee.
I am dead, Horatio. Wretched queen, adieu!
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time — as this fell sergeant, Death,
Is strict in his arrest — O, I could tell you —
But let it be. Horatio, I am dead;
Thou liv'st. Report me and my cause aright
To the unsatisfied.
*Hor.* Never believe it.
I am more an antique Roman than a Dane;
Here's yet some liquor left.
*Ham.* As thou 'rt a man,
Give me the cup. Let go! By heaven, I'll have't!
O good Horatio, what a wounded name,

Things standing thus unknown, shall live behind me!
If thou didst ever hold me in thy heart,
Absent thee from felicity a while
And in this harsh world draw thy breath in pain
To tell my story. *March afar off, and shot within.*
What warlike noise is this?

*Osr.* Young Fortinbras, with conquest come from Poland,
To the ambassadors of England gives
This warlike volley.

*Ham.* O, I die, Horatio;
The potent poison quite o'er-crows my spirit.
I cannot live to hear the news from England,
But I do prophesy the election lights
On Fortinbras; he has my dying voice.
So tell him, with the occurrents, more and less,
Which have solicited — The rest is silence. *Dies.*

*Hor.* Now cracks a noble heart. Good-night, sweet prince,
And flights of angels sing thee to thy rest!
Why does the drum come hither? [*March within.*]

*Enter Fortinbras and the English Ambassador, with drum, colours, and Attendants.*

*Fort.* Where is this sight?

*Hor.* What is it ye would see?
If aught of woe or wonder, cease your search.

*Fort.* This quarry cries on havoc. O proud Death,
What feast is toward in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?
*Amb.* The sight is dismal,
And our affairs from England come too late.
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?
*Hor.* Not from his mouth,
Had it the ability of life to thank you.
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arrived, give order that these bodies
High on a stage be placed to the view;
And let me speak to the yet unknowing world
How these things came about. So shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgements, casual slaughters,
Of deaths put on by cunning and forc'd cause,
And, in this upshot, purposes mistook
Fallen on the inventors' heads: all this can I
Truly deliver.
*Fort.* Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune.

I have some rights of memory in this kingdom,
Which now to claim, my vantage doth invite me.
*Hor.* Of that I shall have also cause to speak,
And from his mouth whose voice will draw on more.
But let this same be presently perform'd
Even while men's minds are wild, lest more mischance,
On plots and errors, happen.
*Fort.* Let four captains
Bear Hamlet, like a soldier, to the stage,
For he was likely, had he been put on,
To have prov'd most royally; and, for his passage,
The soldiers' music and the rites of war
Speak loudly for him.
Take up the bodies. Such a sight as this
Becomes the field, but here shows much amiss.
Go, bid the soldiers shoot.

*Exeunt marching, [bearing off the dead bodies;] after which a peal of ordnance are shot off.*

# Notes

**Act First. Scene i.** Acts and scenes are not indicated in the quartos, and in the folios are given as far as II. ii only. In this edition passages or words within square brackets are not in the folios. The list of *Dramatis Personæ* was first given by Rowe.

I. i. s. d. **Elsinore.** A Danish seaport, on the island of Seeland. The scene is the castle of Kronberg, a little to the east of the town. Of course, Jutland, not Seeland, was the country of the historical Hamlet.

I. i. 1. Instead of the soldier on duty the newly arrived Bernardo challenges. This seems to indicate some perturbation.

I. i. 3. **Long live the King.** The watch-word.

I. i. 15. **the Dane.** The king of Denmark.

I. i. 21. ***Hor.*** **What, has,** etc. $Q_1$ and Ff give this speech to Marcellus. It seems better suited to Horatio who does not believe as yet in the Ghost, than to Marcellus who has seen it twice.

I. i. 45. **spoke to.** Belief ran that a ghost could not speak unless spoken to.

I. i. 46. **usurp'st.** Takest possession of wrongfully.

I. i. 63. **sledded.** Using sleds, or sledges.

I. i. 67, 68. **In what . . . opinion.** Just what to think I know not, but, broadly speaking, my opinion is.

I. i. 71, 72. **why . . . land.** Why the subjects of this land nightly weary themselves thus with this strict watch.

I. i. 96. **unimproved.** Variously interpreted as "un-

regulated by experience," " untried," " not yet turned to account."

I. i. 108–125. These lines, not in $Q_1$ or Ff, are not needed for the action. They seem to have been suggested to Shakespeare by Lucan's *Pharsalia*, lib. 1.

I. i. 116, 117. **As stars.** Perhaps a line after *streets* has dropped out. " Tremendous prodigies in heav'n appeared " has been suggested.

I. i. 118. **moist star.** The moon, as causing the tides.

I. i. 127. **cross it.** " Whoever crossed the spot on which a spectre was seen became subject to its malignant influence." (Blakeway.)

I. i. 130–138. Horatio here shows the scholarly knowledge of the causes of ghosts' walking attributed to him in l. 42, above.

I. i. 131. **do ease.** "A ghost can be not infrequently laid, especially when a living person accomplishes that for him which he, when alive, should have himself accomplished." (Simrock.)

I. i. 136–137. **uphoarded . . . death.** The italicized words following explain this. " If any of them had bound the spirit of gold by any charms in caves, or in iron fetters under the ground, *they should for their own soules quiet* (*which questionlesse else would whine up and down*), if not for the good of their children release it." Dekker, *Knight's Conjuring*.

I. i. 153. **Whether in.** Each element was supposed to be inhabited by its special spirits.

I. ii. 45. **lose your voice.** Waste your breath.

I. ii. 65. **more than kin.** Both nephew and stepson. — **Less than kind.** Not of the same nature.

I. ii. 67. **too much in the sun.** That is, too much in the brightness and festivity of the wedding and coronation — when his mind is full of the murder of his father. There is also a pun on *sun* and *son*.

I. ii. 69. **Denmark.** The king.

I. ii. 79. **windy . . . breath.** Heavy sighing.

I. ii. 104. **who.** Often used for *which*.

I. ii. 113. **Wittenberg.** This university was not founded till 1502.

I. ii. 150. **discourse of reason.** Power of reasoning.

I. ii. 155. **left the flushing.** Left off making her eyes red and sore with weeping.

I. ii. 216. **it head.** *It* is in the Folio a common form of the neuter possessive. *Its* was not yet in general use.

I. iii. 57. **stay'd for. There.** Qq and Ff read *stay'd for there*. Theobald made the change; but *there*, with a gesture, would mean the port.

I. iii. 58. **precepts.** Rushton, in *Shakespeare's Euphuism* shows that Polonius is indebted to the *Euphues* of Lyly, or is merely using very common proverbs of the day.

I. iii. 62. **and . . . tried.** And whose adoption as friends you have tried.

I. iii. 74. **are . . . that.** $Qq_{2-3}$ read *Or of a most select and generous chief* in that. $Q_4$ changes *On* to *Are*. $Q_1$ reads:

> "And they of France of the chiefe rancke and station
> Are of a most select and generall chiefe in that."

This suggests by its duplication in *of* and *chief* that Shakespeare wrote in the margin or interlined *of* for *in* and *chief* for *best* in l. 73, but a transcriber put them into line 74, causing the repetition. Later the correction was

made in l. 73, but the needed cutting in l. 74 was overlooked. (Grant White.)

I. iii. 109. **tender me a fool.** Come back to me disgraced. See Glossary, *tender*.

I. iii. 115. **woodcocks.** Supposed to have no brains; commonly used for *simpletons* and *fools*.

I. iii. 118, 119. **extinct . . . a-making.** Losing light and heat even as the promise is made.

I. iii. 127–129. **brokers . . . suits.** Procurers, panders, not what their dress suggests, but implorers of unholy suits.

I. iii. 133. **slander . . . leisure.** Misuse any leisure moment.

I. iv. 11. **kettle-drum.** Douce quotes:

> "Tuning his draughts with drowsy hums
> As Danes carouse by kettledrums."
> Cleiveland's *Foscara*.

I. iv. 12. **triumph of his pledge.** His triumphant drinking.

I. iv. 19–20. **swinish . . . addition.** Calling us swine, they soil our title, reputation.

I. iv. 21. **at height.** To the utmost.

I. iv. 22. **pith . . . attribute.** "Best part of our reputation." (Rolfe.)

I. iv. 27–30. By the over-development of some inborn characteristic, which often breaks down the defences of reason, or through some habit that too much modifies their gracious manners.

I. iv. 30. **that.** It chances that; see ll. 23–34.

I. iv. 32. **nature's livery, or fortune's star.** Put on them

by nature, or a result of the planet under the influence of which they are born.

I. iv. 33. **his.** Probably inadvertently written for *their*.

I. iv. 36–37. **dram of eale, etc.** Not in $Q_1$ or Ff. $Q_2$ $Q_3$: *dram of eale . . . of a doubt.* No completely satisfactory interpretation of this corrupt passage has been suggested. The simplest is that *evil* being often with Shakespeare and Elizabethans a monosyllable, might easily sound like *eal* when spoken rapidly. "The slightest part of evil often overwhelms the noble sustance to its own scandal."

I. iv. 40. **spirit of health.** Good, saved spirit.

I. iv. 45. **King, father; royal Dane.** "Edwin Booth has informed me that his father always spoke the line thus and that he himself has so spoken it." (Furness.) Qq place comma before and after *royall Dane*, Ff a comma before and a colon after.

I. iv. 54. **fools of nature.** Whom nature makes fools.

I. iv. 55. **shake our disposition.** Perturb us.

I. iv. 73. **deprive . . . reason.** Take away the control reason should exercise.

I. iv. 83. **Nemean lion's.** The first of the ten labors of Hercules was to conquer this lion.

I. v. 21. **eternal blazon.** This revelation of mysteries of the eternal world.

I. v. 77. **Unhousel'd, disappointed, unanel'd.** Without having received the sacrament; unappointed, unprepared (by confession); without extreme unction.

I. v. 80. **O, horrible . . . horrible.** Given by Garrick and by many editors to Hamlet.

I. v. 90. **uneffectual.** Ineffective, because of the stronger light of day.

I. v. 97. **distracted globe.** His head.

I. v. 115. **Illo, ho, ho.** A falconer's cry to his hawk. This accounts for the *Come, bird, come.*

I. v. 123,124. At the end of l. 123, where one might expect "the equal of the king," Hamlet, merely playing with the curiosity of his friends, or again suspicious, as in ll. 121, 122, breaks off in seeming flippancy.

I. v. 147. **sword.** The handle was in the form of a cross. The hilt sometimes had a cross cut on it or the name "Jesus."

I. v. 156. ***Hic et ubique.*** Here and everywhere.

I. v. 165. **as a stranger.** Without asking questions.

I. v. 167. **our.** Qq read *your.* In either case the meaning is impersonal, "this human philosophy of ours."

I. v. 174. **encumb'red thus.** Usually interpreted as "so folded that the speaker seems hugging a secret to him." Irving, however, took an arm of Marcellus and Horatio as if about to gossip confidentially.

II. i. 10. By this indirect questioning.

II. i. 11–12. **come . . . it.** You will come closer to what you want than any particular question will imply.

II. i. 35. **of general assault.** Common to all men.

II. i. 38. **fetch of warrant.** Justifiable trick, device.

II. i. 45. He agrees with you as follows.

II. i. 64. **of reach.** Far-seeing.

II. i. 65, 66. By winding out of them what we wish to know and going indirectly to the point. — **assays of bias.** From the game of bowls, in which the ball is sent in a curved, not a direct line.

II. i. 71. **in yourself.** For yourself, not only by spies.

II. i. 73. **ply his music.** Follow his bent.

II. i. 115. **cast beyond.** Overreach.

II. i. 119. **more . . . love.** Might cause more grief if we hide it than it can create hate if we tell it.

II. ii. 2. **moreover that.** In addition to the fact that.

II. ii. 17. **Whether.** A monosyllable.

II. ii. 45. **Both to.** Subject both to.

II. ii. 61. **Upon our first.** At our first request, or, possibly, upon our first audience.

II. ii. 64. **truly.** Modifies *was*.

II. ii. 67. **borne in hand.** Deceived.

II. ii. 79. On such conditions as to the safety of the country, as may be attached to the permission.

II. ii. 81. **our more consider'd.** When we have more time for consideration.

II. ii. 110. **beautified.** In a sense of the time, "gifted with beauty," not in the modern sense, understood by Polonius, "beautified artificially."

II. ii. 124. **machine is to him.** Body is his.

II. ii. 126. **more above.** In addition, moreover.

II. ii. 136. If I had shut it up within myself.

II. ii. 141. **out of thy star.** Beyond thy fortune, destiny.

II. ii. 156. **this from this.** My head from my shoulders (pointing).

II. ii. 159. **the centre.** *I.e.*, of the earth. —**it.** *I.e.*, the truth of this story.

II. ii. 160. **four hours.** A common expression for a long time.

II. ii. 162. **loose my daughter to him.** Both release her from her promise not to see Hamlet and set her upon him.

II. ii. 174. **fishmonger.** Hamlet is playing with Polo-

nius. He uses the word figuratively, for pander. When Polonius, as always, takes him literally, Hamlet's answer is: "I would you were, not the would-be crafty old man you are, but as honest as the man who merely sells his fish."

II. ii. 182. **a good kissing carrion.** Carrion good for kissing, by the sun, if maggots are to be bred. Hanmer emended *good* to *god*.

II. ii. 185. **Conception, etc.** Hamlet plays on *conception* as "understanding" and "to become pregnant."

II. ii. 201. **plum-tree gum.** All through this speech the audience should see that Hamlet is exaggeratedly describing Polonius to himself. As he goes toward Polonius in the pretended wrath of *satirical slave*, but really watching him closely, Polonius backs away. Hence the last lines of the speech.

II. ii. 269–271. **Then . . . shadows.** "If ambition, represented by a king, is a shadow, the antitype of ambition, represented by the beggar, must be the opposite of the shadow, the substance." (Bucknell.)

II. ii. 282. **dear a halfpenny.** Dear at a halfpenny.

II. ii. 305. **prevent your discovery.** Forestall your revealing the truth to me.

II. ii. 329. **lenten.** Sparse. Perhaps with reference to a writ of 1600 forbidding performances in Lent.

II. ii. 337, 338. **lungs . . . sere.** Lungs are ticklish, sensitive. The *sere* (*sear*) was the balance lever between the trigger of a gun on the one side and the tumbler and other mechanism on the other. Obviously if the *sere* were ticklishly adjusted, the weapon might go off at the slightest touch.

II. ii. 338. **lady . . . for't.** A suggestion that the boy-players "gagged" the lines frequently, thus spoiling the verse.

II. ii. 343, 344. **Their residence.** Their remaining in the city.

II. ii. 346, 347. **inhibition . . . innovation.** $Q_1$ explains this. In $Q_2$ and Ff, we have in these lines a re-phrasing of

*Ham:* How comes it that they travell. Do they grow restive?
*Gil:* No, my Lord, their reputation holds as it was wont.
*Ham:* How then?
*Gil:* Yfaith my Lord noveltie carries it away,
For the principall publike audience that
Come to them, are turned to private plays,
And the humor of children.

The company is "inhibited," then, by the "innovation" that the two children's companies, *circa* 1600, had come into direct competition with the mature actors. Heretofore the children had acted in plays of special types and not in such direct competition.

II. ii. 355, 356. **top of question.** Perhaps challenge all comers; possibly "declaim shrilly," but probably "rail violently." T. Heywood, *Apology for Actors*, 1612, speaks of the child-actors who "suppose their juniority to be privilege for any rayling, be it never so violent." See ll. 370–373 of this scene.

II. ii. 362, 363. **pursue . . . sing.** Will they remain actors only till their voices break? The Boys of St. Paul's and of the Chapel Royal, the chief children's companies of the sixteenth century, were primarily choristers.

II. ii. 366. **means . . . better.** Hamlet is quibbling on *common* for *strolling* players, and *common* for *ordinary*. If

their capacity, skill, is no better than it seems, they will become but common enough players.

II. ii. 366–368. **their . . . succession.** Will they not say their authors wrong them in making them satirize the kind of men they must become, the kind of work in which as men they must appear? This refers in particular to the plays involved in the *War of the Theatres*, and in general to the satirical nature of speeches in plays of these child actors. In *Eastward Ho* of Chapman, Marston, and Jonson, given in 1604 by the Children of the Revels, some fun is made of *Hamlet*. See *War of the Theatres*, by J. Penniman, and *The Stage Quarrel between B. Jonson and the so-called Poetasters*, by R. A. Small.

II. ii. 371–373. **no . . . question.** No money was offered for a plot scenario unless, in the dialogue, author and player wrangled.

II. ii. 377. **carry it away.** Carry it off, win out.

II. ii. 378, 379. **Hercules . . . too.** Reference to the Globe Theatre, the sign of which was Hercules carrying the globe. The boys won out even against Shakespeare's own company.

II. ii. 384. **in little.** In miniature.

II. ii. 388–391. **appurtenance . . . players.** The proper accompaniment of welcome is form and ceremony. Let me include you in the proper forms, lest my behavior to the players which, I tell you, must show well to him who only sees the surface, should appear more like entertainment than yours.

II. ii. 396. **I am . . . handsaw.** *Handsaw* is perhaps a corruption of *hernsew*, or *heronshaw*, a heron. The bird flying with the southerly wind goes away, northward,

from the sun, hence with nothing to blind the eyes. The observer can tell a hawk from a heron.

II. ii. 410. **Roscius.** Quintus Roscius, most famous of Roman actors. Died *circa* 61 B.C.

II. ii. 412. **Buzz, buzz.** "It was an interjection used at Oxford when one began a story that was generally known before." (Blackstone, quoted in *Variorum.*)

II. ii. 414. **on his ass.** The line is perhaps from an old ballad. Hamlet opposes *on his ass* to *upon mine honour.*

II. ii. 418, 419. **scene individable, or poem unlimited.** Preserving the unities of time, place, and action as in classic theory, or wholly disregarding these.

II. ii. 420, 421. **law of writ and the liberty.** That is, plays of "scene individable, or poem unlimited," or obligation to stick to the text, and freedom to improvise.

II. ii. 422. **O Jephthah, judge of Israel.** The old ballad registered in 1567 and 1568, began:

> I read that many yeare agoe,
> When Jepha Judge of Israel,
> Had one fair Daughter and no more,
> Whom he loved so passing well.
>
> And as by lot God wot.
> It came to passe most like it was,
> Great warrs there should be,
> And who should be the chiefe, but he, but he.

II. ii. 437. **pious chanson.** So second and later quartos. $F_1$ *Pons Chanson,* sometimes explained as *chansons du Pont Neuf,* popular songs, trivial ballads. But, though *Pons* gives chance for punning on it and *abridgments,* $Q_1$ suggests that it is a misprint of a change

of phrasing made in the copy for $Q_2$. $Q_1$ reads: *the first verse of the godly ballet.*

II. ii. 439. **abridgments.** Probably a play on words: not only do the players abridge his talk, but as "abstracts and brief chronicles of the times" they are *abridgments* themselves. The word also meant entertainments.

II. ii. 448. **uncurrent . . . ring.** "There was a ring on the coin within which the sovereign's head was placed; if the crack extended from the edge beyond this ring, the coin was rendered unfit for currency." (Douce.) Again Shakespeare is emphasizing the difficulties in the way of the boy-player when his voice changes.

II. ii. 450. The French falconers "did not regard the rigour of the game, but condescended to any quarry that came their way." *Diary of Master William Silence,* Madden.

II. ii. 459. **cried in the top.** Overtopped, surpassed. When the voice of one dog was superior to the rest of the *cry,* that is the pack chosen for the musical sound of its voice in chorus, he was said to "cry in the top" of the rest.

II. ii. 463. **sallets in the lines.** Striking, quotable, or ribald lines or phrases, something to pique the appetite for more.

II. ii. 465 ff. **as . . . fine.** "*Handsome* denotes natural beauty, *fine,* artificial." (Delius.)

II. ii. 467, 468. **Æneas' tale.** *Æneid,* ii, 544 ff. It is possible that in ll. 472–520 Shakespeare is burlesquing Act II, sc. i, of *Dido, Queen of Carthage,* by Marlowe and Nash.

II. ii. 472. **Hyrcanian beast.** The tiger, according to Pliny's *Natural History,* bred in Hircania, on the shores of the Caspian Sea.

II. ii. 476. **ominous horse.** The hollow wooden horse filled with Greek soldiers which the Trojans drew within their walls, thus causing the fall of the city. It was well known to Shakespeare's audience through its use as a practicable property in Thomas Heywood's *Iron Age.*

II. ii. 502. **as . . . tyrant.** As on some painted cloth or in some picture where the action remains ever incomplete.

II. ii. 503. **neutral . . . matter.** Inactive between his will and that on which his will might be worked.

II. ii. 512. **for proof eterne.** To stand the proof eternally.

II. ii. 525. **mobled.** Both muffled and mob-led (see *magna comitante caterva, Æneid,* II, 40) have been suggested for this.

II. ii. 529. **bisson rheum.** Blinding tears.

II. ii. 541. Created sympathy in the gods.

II. ii. 566–568. **speech . . . insert in't.** Hamlet really does nothing of the sort. Shakespeare did not patch up an old play on *The Murder of Gonzago:* he wrote the whole "play within the play." Yet reams have been wasted in fighting over which "dozen or sixteen lines" Hamlet added!

II. ii. 576. **peasant slave.** A slave going with the soil to the lord of the land. Such were still known in Shakespeare's day.

II. ii. 590. **the free.** *I.e.,* from guilt.

II. ii. 605. **pigeon-liver'd . . . gall.** Pigeons were supposed to owe their gentleness to absence of gall.

II. ii. 617. **About, my brain!** To work, brain!

II. ii. 618–621. **I have . . . malefactions.** Referred to also in *A Warning for Faire Women,* 1579, and in Heywood's *Apology for Actors,* 1612.

III. i. 1. **drift of circumstance.** Roundabout way.

III. i. 12. **forcing . . . disposition.** Most unwillingly.

III. i. 13. **Niggard of question.** Reluctant to enter into discussion.

III. i. 56–88. In $Q_1$ this soliloquy stands at what is now the beginning of Act II. There are some suggestions of this speech in the *Comforte* (1576) of Cardanus, which Shakespeare may have known.

III. i. 58. **slings.** Not so much the slings themselves, as what is slung.

III. i. 69. **time.** The world, or the times. Though attempts have been made to fit the next lines closely to Hamlet's case, it is rather Shakespeare himself who is speaking in ll. 70–82. Cf. *Sonnet* 66.

III. i. 85. **pale cast of thought.** The pallor of the anxious.

III. i. 87. **With this regard.** Thought of the "something after death," l. 78.

III. i. 88. **lose . . . action.** Never attain to action. — **Soft you now!** Said to himself, "Gently, now," "hush."

III. i. 103. **There, my lord.** At this point, by different business, the great actors have made Hamlet first aware that eavesdropping is going on and that Ophelia is probably a lure. Hence the following play on words in *honest*.

III. i. 103–110. **honest.** Used by Hamlet for *chaste, virtuous*, but understood by Ophelia as *truth-speaking*.

III. i. 133. **Where's your father?** Here, Hamlet, more and more disturbed, puts the direct question, and Ophelia lies. Hence, the second sharp change in his mood, this time to the wild and whirling words, ll. 148–156, in which he arraigns, not so much Ophelia, as all women.

III. i. 150. **you jig.** Walk with jigging steps.

III. i. 152. **your . . . ignorance.** Pretend you are wanton only through ignorance.

III. i. 155. **all but one.** The king.

III. i. 160. **rose . . . state.** *Fair* because Hamlet is its rose.

III. i. 161. **mould of form.** Model in form.

III. i. 167. **blown youth.** Youth in its full bloom.

III. i. 193. **find him not.** Find not his secret.

III. ii. 11. **groundlings.** "Pittites." The Elizabethan and Jacobean pit had no benches or stools. It was often called the *ground*.

III. ii. 15. **Termagant . . . Herod.** The first was a boastful, quarrelsome God of the Paynim, mentioned in Moralities and older plays. Herod raged his way through many of the Miracle Plays.

III. ii. 22. **from.** Contrary to.

III. ii. 28. **come tardy off.** Done lamely.

III. ii. 60. **cop'd withal.** Encountered, met with.

III. ii. 66. **pregnant.** Because "untold thrift is born from a cunning use of the knee." (Furness.)

III. ii. 74. **blood and judgement.** Passions and reason.

III. ii. 84. **comment of thy soul.** With every sense alert.

III. ii. 86. **in one speech.** See ll. 266–271.

III. ii. 87. **damned ghost.** "Ghost of some one damned for his wickedness, which has deceived us." (Douce.)

III. ii. 95. **idle.** Perhaps, *foolish, mad,* but more probably "unconcerned with what is about to happen." Irving so interpreted it.

III. ii. 97. **fares.** Hamlet wilfully misunderstands

and answers that his is the chameleon's *fare, i.e.*, air. Whereupon the king protests: "I have nothing to do with this answer: you twist my words."

III. ii. 103. **nor mine now.** Because he has spoken and not kept them to himself.

III. ii. 112, 113. **stay . . . patience.** Await your permission to begin.

III. ii. 123. **country matters.** Improprieties.

III. ii. 132. **jig-maker.** Ballad writer.

III. ii. 143. **hobby-horse.** Used in the morris dances. The whole phrase was a proverbial expression lamenting the good old times.

III. ii. 175. **distrust you.** Are distrustful about you.

III. ii. 177, 178. **holds . . . extremity.** Are proportionate, either too excessive or nothing.

III. ii. 192, 193. **instances . . . thrift.** The motive inducing second marriage is base regard for thrift.

III. ii. 198. **Purpose . . . memory.** Purpose lasts only as long as memory of the plan holds.

III. ii. 203. **what to ourselves is debt.** What we owe through having resolved to do.

III. ii. 209. **on slender accident.** For slight cause.

III. ii. 216. **hitherto.** Thus far.

III. ii. 229. **anchor's cheer.** Anchorite's, or hermit's, fare. But Dowden quotes from Hall's *Satires*, IV, ii, 103, "Sit seaven yeares pining in an anchores cheyre," favoring the explanation, chair.

III. ii. 247. **Tropically.** By a trope, figuratively.

III. ii. 253. **let . . . wince.** A proverbial saying. — **our . . . unwrung.** We are not galled.

III. ii. 255. **chorus.** That is, he does what Time does

in *The Winter's Tale* or the Chorus before the acts of *Henry V*, forecasts, explains, connects, the action.

III. ii. 256. **interpret.** At *puppet shows* a person standing near interpreted the pantomime of the dolls.

III. ii. 262. **mistake.** So, for better for worse, by the marriage service, you take amiss, mistakenly, your husbands. $Q_1$ reads *must take.*

III. ii. 264–265. **the croaking . . . revenge.** Shakespeare seems to have rolled together for burlesquing two lines of the old play, *The True Tragedy of Richard, Duke of York*, which he had used in writing *Henry VI, Pt. III:*

> The screeching raven sits croaking for revenge.
> Whole herds of beasts come bellowing for revenge.

III. ii. 268. **midnight weeds.** Plants dug at midnight, which were supposed to be more potent in their poison. Cf. V. vii. 146.

III. ii. 269. **Hecate's ban.** "The moon goddess distilled their powerful properties from herbs, for healing or poisoning. This was done by a threefold rite, or *ban*, of infecting and blasting." (Clarke and Porter.)

III. ii. 273. **extant.** Not known in its details, but Luigi Gonzago murdered the Duke of Urbino in 1538 by pouring into his ears a poisoned lotion. The Gonzagos were prominent in Mantua.

III. ii. 282–285. **Why . . . away.** Probably from some ballad, like that on Jephthah, II. ii. 422.

III. ii. 287. **fortunes turn Turk.** Double meaning. Shakespeare is thinking of the phrase *turn Turk* for "go completely to the bad," and also of the representations as in *Tamburlaine* of Turks with feather-crowned helmets.

III. ii. 288. **Provincial roses.** Provence or damask roses, used as rosettes on *raz'd* or slashed leather shoes.

III. ii. 290. **Half a share.** The receipts of a theatre were divided into shares, the proprietors of it taking some and each player a whole or part share according to his position in the company.

III. ii. 305. **belike . . . perdy.** At *belike*, Hamlet seeing Rosencrantz and Guildenstern entering, gives up his comparison and ends it lamely.

III. ii. 312. **distemper'd.** Used both for mental and bodily ailments, but Hamlet wilfully understands only the latter meaning.

III. ii. 320, 321. Put your speech into some order, and make it more to the point.

III. ii. 349. **pickers and stealers.** Hands; from the Catechism: "Keep my hands from picking and stealing."

III. ii. 361. **recover the wind.** From hunting: to keep to windward of an animal so that it will not scent the hunter.

III. ii. 364. **unmannerly.** Guildenstern, piqued and puzzled by Hamlet's manner, dropped out of the talk at l. 337, Rosencrantz coming to his rescue. Now disgustedly Guildenstern says: "If doing my duty (in bringing the message of the Queen) I was too bold, now what I have done in love to you proves unmannerly."

III. ii. 389. **fret.** A play on *fret*, to annoy, and to spoil music by stopping unskilfully the wind in the ventages of a flute.

III. ii. 412. **Nero** put his mother, Agrippina, to death.

III. ii. 417. **give them seals.** "Execute them," as deeds are executed by putting seals on them.

III. iii. 30. **as you said.** Really the idea of Polonius himself.

III. iii. 32. **them.** Mothers.

III. iii. 33. **of vantage.** Placed advantageously.

III. iii. 37. **primal eldest curse.** The curse placed on Cain, *Genesis*, iv. 11.

III. iii. 39. **Though inclination . . . will.** Though this is no reluctant resolve.

III. iii. 49. **forestalled ere.** "Lead us not into temptation."

III. iii. 57. **currents.** Walker, supported by Furness, suggests '*currents*=occurrents.

III. iii. 59, 60. **wicked . . . law.** The prize, wickedly won, makes it possible to buy up the law.

III. iii. 75. **would.** Should.

III. iii. 80. **full of bread.** "Behold this was the iniquity of thy sister Sodom, pride, fulness of bread, and abundance of idleness. *Ezekiel*, xvi. 49.

III. iii. 81. **broad blown.** Full-blown. See I. v. 76. The Ghost's "blossoms of my sins."

III. iii. 83. **circumstance . . . thought.** Both in the details of which we think and the whole process of our thinking.

III. iii. 88. **hent.** Carefully chosen word to suggest the tearing of the sword through the flesh as the ploughshare rips open the soil. (See Davies, *Notes and Queries*, Mar. 11, 1876.) The commoner interpretation is "grip."

III. iii. 96. **This physic.** This prevention of death, this respite.

III. iv. 38. **proof . . . sense.** Adjectives: as we should say "*proofed* and *bulwarked* against feeling."

III. iv. 46, 47. **body . . . words.** Plucks the very soul from the marriage contract.

III. iv. 49. **solidity . . . mass.** The earth.

III. iv. 50. **as . . . doom.** As if doomsday were nigh.

III. iv. 51. **thought-sick.** Cf. III. i. 85.

III. iv. 53. **this picture . . . this.** Probably in Shakespeare's time shown in two tapestries in the Queen's closet. Irving and Salvini treated them as only imaginary. Restoration and many recent actors used miniatures.

III. iv. 56. **Hyperion's curls.** See I. ii. 140.

III. iv. 74–75. **sense . . . choice.** Feeling was never so enthralled by madness that it did not reserve some measure of choice.

III. iv. 83. **thou.** Shame.

III. iv. 98. **vice of kings.** Fool, clown of a king (from the Vice of the Moralities).

III. iv. 128–129. **convert . . . effects.** Turn me from the stern actions I must do.

III. iv. 135. **in . . . lived.** Not in armor as in first act. $Q_1$ before l. 102, reads *Enter Ghost in his night gowne, i.e.*, dressing-gown.

III. iv. 144. **gambol from.** Depart widely from in repeating.

III. iv. 152–155. **Forgive . . . good.** Perhaps an aside to his virtue, but usually treated as addressed to the Queen.

III. iv. 155. **curb.** Bend, truckle. Fr. *courber.*

III. iv. 160. **Assume . . . not.** Live virtuously, even if you do not feel virtuous. As the next lines show, there is no advice to hypocrisy here.

III. iv. 161–165. **That monster . . . on.** "That monster, Custom, who destroys all natural feeling and prevents it

from being exerted, and is the malignant attendant of habits, is yet an angel in this respect, etc." (Clarendon.)

III. iv. 175. **their.** Referring to *Heaven* as a plural.

III. iv. 194–196. **the famous ape . . . down.** No one has found the fable, but the meaning is obvious.

III. iv. 211. **packing.** Here *plotting, planning,* but also with touch of another meaning, *going off quickly.*

IV. i. 11. **brainish apprehension.** Brain-sick understanding.

IV. i. 17, 18. **providence . . . haunt.** Foresight should have kept in hand, restrained and out of company.

IV. i. 25, 26. **ore . . . mineral.** Gold in a mine.

IV. i. 27. **he weeps.** Apparently a fiction of the Queen's.

IV. i. 41. **o'er the world's diameter.** The world is here conceived as flat.

IV. i. 42. **his blank.** The white centre of the target.

IV. i. 44. **woundless.** That may not be wounded.

IV. ii. 12. **demanded of.** Questioned by.

IV. ii. 17. **countenance . . . authorities.** Favor, rewards, offices.

IV. ii. 32, 33. **Hide . . . after.** A name for a game like hide-and-seek. As Hamlet sheathes his sword, often called a *fox,* the idea flashes into his brain and out it comes.

IV. iii. 25. **variable service.** Variety in service, in courses.

IV. iii. 47. **tend.** Attend, wait for.

IV. iii. 56. **at foot.** At his heels.

IV. iii. 59. **That else, etc.** That the affair depends on.

IV. iii. 63. **free awe.** Awe not enforced by Danish arms or authority.

IV. iii. 64. **coldly set.** Regard indifferently.

IV. iv. 3. **conveyance . . . march.** Convoying of his army as it marches.

IV. iv. 6. **in his eye.** In his presence. *Eye* was the formal word for the royal presence.

IV. iv. 22. **in fee.** *Fee simple* here, that is, sold as belonging to the purchaser and his assigns forever; unqualified, unrestricted.

IV. iv. 27. **imposthume . . . peace.** The abscess in the peaceful and wealthy body politic.

IV. iv. 34. **market of his time.** That for which he sells his time.

IV. iv. 36. **large discourse.** Breadth of understanding.

IV. iv. 54–56. **Is . . . stake.** As Furness pointed out, a comma after *not* gives the sense better. "To stir on every trifling occasion is not an attribute of greatness, it is to stir instantly for a trifle when honor is at stake."

IV. iv. 63. **Whereon . . . cause.** Not large enough to hold the numbers of men fighting over it.

IV. iv. 64. **continent.** Receptacle.

IV. v. It would seem a better division of time and space and massing to let Act III run to this point. With this as the first scene of Act IV, we should open a new interest, the madness of Ophelia. The wait between the acts would make the voyage to England more plausible. See note on I. i.

IV. v. 6. **in doubt.** With no definite purpose.

IV. v. 9. **to collection.** To try to gather the meaning.

IV. v. 23–26, 29–32. **How should, etc.** The music used to-day for Ophelia's songs is supposed to be the same used in Shakespeare's time. For it, see Chappell, *Popular*

*Music of the Olden Time*, I. 236. The snatches of song through l. 39 are from the same original.

IV. v. 25, 26. **cockle hat . . . shoon.** The cockle-shell in the hat, the staff, and sandals marked the pilgrim. This habit was often used as a disguise in love intrigues.

IV. v. 41. **'ild.** Reward. *'Ild* for *yield*.

IV. v. 41, 42. **owl . . . daughter.** A Gloucestershire tale. Our Saviour went into a baker's shop and asked for some bread. The mistress of the shop was reprimanded by her daughter for too great generosity, and the daughter was changed into an owl.

IV. v. 48–55, 58–66. [*Sings*.] See Chappell, I, 227.

IV. v. 48–51. An allusion to the old custom by which the first girl seen by a man on St. Valentine's morning became his true love.

IV. v. 89. Is filled with doubt and amazement and is reserved and mysterious in conduct.

IV. v. 92. People bound to talk but without facts.

IV. v. 105. **ratifiers and props.** Referring to *antiquity* and *custom*.

IV. v. 110. **counter.** Used of a hound hunting in the wrong direction.

IV. v. 146. **life-rend'ring pelican.** "By the pelican's dropping upon its breast its lower bill to enable its young to take from its capacious pouch, lined with a fine flesh-colored skin, this appearance is in feeding them given." (Caldecott, quoting Dr. Sherwen.)

IV. v. 155. **sense and virtue.** Feeling and power.

IV. v. 161, 162. **Nature . . . love.** Nature is refined by love, and where it is so, it sends, etc. So Ophelia in her love for her father sends after him her "maid's wits."

IV. v. 171. **wheel becomes it.** Probably *wheel* is *refrain;* or, perhaps, "How well the song goes to the spinning wheel."

IV. v. 174. **This . . . matter.** This nonsense is more moving than sense.

IV. v. 176 ff. **There's rosemary . . . Sundays.** *Rosemary* as a symbol of remembrance was used at weddings and funerals. *Pansies,* in French, are *pensées. Fennel* is for flatterers. It was also held to clear dimmed eyes. *Columbine,* because of the horns of its nectaria, was a symbol of cuckoldom. *Rue,* the symbol of sorry remembrance, was commonly called *herb of grace.*

IV. v. 181. **rue . . . me.** Here Ophelia gives the Queen some rue and keeps some for herself, just as she gave, each time with appropriateness, the rosemary to Laertes, the fennel and columbine to the king. This applies, whether the flowers she gives be real or, as the scene is sometimes acted, imaginary.

IV. v. 183. **rue with a difference.** *I.e.,* from mine. The meaning of Ophelia here is by no means clear, but the *daisy,* the symbol of dissembling, and the immediate mention of her father show she is thinking of *craft* in the Queen and of the difference in the losses — a husband and a father.

IV. v. 184, 185. **violets.** She is thinking of her brother's advice at parting to hold Hamlet's love but as a *violet in the youth of primy Nature* and also of faithfulness for which the violet is symbol.

IV. v. 187, 190. [*Sings.*] For the music see Chappell, I, 233, 237, or Furness, *Hamlet,* I, 349.

IV. vi. 13. **means.** Means of access.

IV. vi. 21. **thieves of mercy.** Merciful thieves.

IV. vii. 15. **star . . . sphere.** The Ptolemaic theory was that the stars were set in crystal spheres, by the revolution of which they were carried round.

IV. vii. 18. **general gender.** Common people.

IV. vii. 27. **if . . . again.** If praise may revert to what has been.

IV. vii. 28–29. **stood . . . age.** *Of all the age* perhaps modifies *challenger*. Others take it with *mount*, interpreting it as meaning "on the summit of the times," "as the best of her time."

IV. vii. 88. **incorps'd and demi-natur'd.** As if, Centaur-like, they were part of each other.

IV. vii. 113. **passages of proof.** Circumstances that prove it true. For construction, cf. IV. vi. 21.

IV. vii. 123. **spendthrift sigh.** It was anciently believed that every sigh sucked a drop of blood from the heart.

IV. vii. 151. **May . . . shape.** May enable us to act our parts, as actors put on their *shapes*, disguises.

IV. vii. 155. **blast in proof.** As cannon burst in the proving, testing.

IV. vii. 161. **for the nonce.** For the occasion.

IV. vii. 168. **hoar leaves.** Willow-leaves are silver-gray, like hoar frost, on the under side.

IV. vii. 170. **long purples.** The purple orchis, blooming in April and May. But it is the spotted palmate orchis and the marsh orchis which are really called "dead men's fingers." For reference in l. 171 see Lyte's *Herbal*, 1578.

IV. vii. 179. **incapable.** Insensible.

IV. vii. 189. **These.** *I.e.*, tears.

V. i. 5. **Christian burial.** Suicides were not usually allowed to lie in consecrated ground.

V. i. 9. **se offendendo.** For *se defendendo*, a finding of the jury in justifiable homicide.

V. i. 25. **crowner's quest law.** For the case of Sir James Hales which may have provided Shakespeare with the idea of the First Clown's speech, see *Variorum*, I, 376.

V. i. 32. **even Christian.** Fellow Christians.

V. i. 59. **unyoke.** Stop work.

V. i. 68. **Yaughan.** A Welsh name, probably to be recognized by Shakespeare's audience as that of some neighboring tavern-keeper.

V. i. 69–130. **In youth . . . meet.** The clown here sings his version of snatches of Lord Vaux's *The Aged Lover renounceth Love*, first published in *Tottel's Miscellany* in 1557. For the whole poem and the tune see Furness, I, 380, 382, 385. The *oh's* and *ah's* are merely the hard breathing of the clown as he works.

V. i. 75, 76. **in him . . . easiness.** Easy for him.

V. i. 114–115. **statutes . . . recoveries.** Technical terms in the sale of land. —**fine of his fines.** End of all his fines.

V. i. 120. **this box.** The grave.

V. i. 126. **assurance.** Play on words: *assurance* in ordinary sense and in legal sense, where lands or tenements are conveyed by deed.

V. i. 149. **by the card.** Precisely, accurately.

V. i. 161. **Hamlet was born.** This scene makes Hamlet 30 years old. For the resultless perturbation of critics over this see the amusing note of Furness, I, 391–393.

V. i. 230. **modesty.** Moderation, probability.

V. i. 251. **command . . . order.** The command of the king puts aside the course prescribed by the Church.

V. i. 253. **for.** Instead of.

V. i. 271. **ingenious sense.** Keen mind, intellect.

V. i. 299. **eisel.** Vinegar. *Eisel* is Theobald's emendation of *Esile* (Ff), *vessels* ($Q_1$), *Esill* ($Q_2$).

V. i. 310. **when . . . disclos'd.** When her chicks covered with yellow down are hatched. The dove lays but two eggs.

V. i. 318. **present push.** Instant test.

V. i. 320. **This . . . monument.** Double meaning in *living;* a *permanent* monument, as he wishes the Queen to believe; and a *living sacrifice* in Hamlet, as he wishes Laertes to understand.

V. ii. 13. **scarf'd about.** Thrown round the shoulders.

V. ii. 14. **them.** Rosencrantz and Guildenstern.

V. ii. 22. **such . . . life.** Such terrors, reasons for alarm, if I live.

V. ii. 23. **no leisure bated.** Immediately.

V. ii. 31. **They.** My brains.

V. ii. 36. **yeoman's service.** Substantial service. The yeomen were the backbone of the English army.

V. ii. 41. **wheaten garland wear.** Only in times of peace can the crops ripen.

V. ii. 42. **comma.** "*Comma* is the term of theoretical musicians for the least of all the sensible intervals in music, showing the exact proportions between *accords.*" (Clarke.) Hold them in closest accord. Dowden explains as an old meaning of *comma,* "a phrase forming a short member of a sentence," coming between its beginning and end.

V. ii. 43. ***As*-es . . . charge.** Play on *as* and *ass,* and also on *charge,* weight, burden.

V. ii. 47. **shriving time.** Used for any brief space, an instant.

V. ii. 59. **insinuation grow.** Through their thrusting themselves into the undertaking.

V. ii. 63. **thinks't thee, etc.** Does it not seem to thee it is incumbent on me to?

V. ii. 69, 70. **come . . . evil.** Commits further crimes.

V. ii. 108. **I . . . remember.** *Love's Labour's Lost*, v. i. 103, has the full phrase.

V. ii. 114. **card . . . gentry.** Index, guide to elegance of conduct.

V. ii. 115, 116. **continent . . . see.** He includes all the qualities of the perfect gentleman.

V. ii. 120, 121. **and yet . . . sail.** And yet, as compared with his quick sailing, swing to and fro like a ship in a heavy sea.

V. ii. 122. **of great article.** Of great value.

V. ii. 124. **his . . . mirror.** He is unique.

V. ii. 128, 129. **The concernancy . . . breath.** Your meaning, sir, in all this? Why do we waste words over this gentleman?

V. ii. 131, 132. **Is't not . . . really.** "Can't you understand your own absurd language in another's tongue?" (Moberly.)

V. ii. 145. **compare.** Compare myself.

V. ii. 160. **liberal conceit.** Elaborate design.

V. ii. 162–163. **edified . . . done.** Horatio gleefully cries: "I knew you would have to ask an explanation before you were well out of this contest of wits." Ben Jonson puts much *edification* into his *marginal* notes to his *Sejanus*.

V. ii. 174. **three hits . . . nine.** *Not exceed you three hits,* would seem to mean touch you three times more than you touch him.

V. ii. 176. **vouchsafe the answer.** Osric's obscure way of saying, "meet his wishes." Hamlet takes it literally.

V. ii. 181. **breathing time.** The time for relaxation, exercise.

V. ii. 190. **Yours, yours.** Elliptical for "and mine to you."

V. ii. 193–194. **lapwing . . . head.** A current phrase for a forward, forthputting person.

V. ii. 199. **habit of encounter.** Exterior politeness.

V. ii. 199–201. **kind . . . opinions.** A set of frothy phrases which lead them into the most foolish and empty opinions. If we accept the emendation *fanned and winnowed,* then the phrase means, lets them impose on the most select people.

V. ii. 202. **are out.** Are at a loss.

V. ii. 215. **gentle entertainment.** Conciliatory behavior.

V. ii. 230–231. **there's . . . sparrow.** *Matthew,* x. 29–31; *Luke,* xii. 6.

V. ii. 234–236. **since . . . betimes.** "Since no man has any secure hold of any portion of that which he leaves behind him, of what moment is it that this parting should be made thus early?" (Caldecott.) Another interpretation is, since no man knows what the rest of his life might be, what matters it thoug he die early? For variants and emendations see Wright and Furness.

V. ii. 239. **This presence.** This royal gathering.

V. ii. 260. **voice and precedent.** "Opinion and precedent which will justify me in making peace." (Clarendon.)

V. ii. 267. **Stick fiery off.** Display itself brilliantly.

V. ii. 276. **likes.** Pleases.

V. ii. 280. **quit in answer.** Pay him off in the third encounter.

V. ii. 297. **fat . . . breath.** This is said to have been inserted because Burbadge, who played Hamlet, grew corpulent; but *fat* may mean *out of training*.

V. ii. 317. **woodcock . . . springe.** "This kind is trained to decoy other birds and sometimes while strutting incautiously too near the springe, it becomes itself entangled." *Notes and Queries* (Aug. 8, 1876).

V. ii. 341. **come . . . thee.** May you not be held responsible for.

V. ii. 347. **Had . . . as.** Ellipsis: "Had I but time, which I have not, for —"

V. ii. 364. **o'er-crows.** As the victorious cock crows over his defeated rival.

V. ii. 368–369. **occurrents . . . solicited.** The occurrences which have moved me to act as I have.

V. ii. 375. **cries on havoc.** Proclaims havoc, general slaughter.

V. ii. 393. **Of . . . slaughters.** This line refers to the death of Polonius, as the next refers to the killing of Rosencrantz and Guildenstern, forced on Hamlet.

V. ii. 400. **rights of memory.** Rights which are remembered.

V. ii. 403. **his mouth.** Horatio will announce the dying wish of Hamlet, l. 366, that Fortinbras should become king.

V. ii. 406. **On plots.** In consequence of plots.

# Textual Variants

The text in the present edition is based upon the first Folio, and the following list records the more important variations from that version. Passages added from $Q_2$ are indicated in the text by square brackets.

I. i. 65. jump] $Q_2$; just Ff.
94. design'd] $F_2$; designe $F_1Q_2$.
150. morn] $Q_2$; day Ff.
ii. 150, etc. God] $Q_2$; Heaven Ff.
198. waste] $F_2$; vast $Q_1$; wast $Q_2F_1$.
204. distill'd] $Q_2$; bestil'd $F_1$.
248. tenable] $Q_2$; treble Ff.
iii. 8. Forward] $Q_2$; Froward $F_1$.
16. will] $Q_2$; feare Ff.
21. sanity] Theobald *conj.*; safty $Q_2$; sanctity Ff.
26. particular act and place] $Q_2$; peculiar Sect and force Ff.
34. you in] $Q_2$; within Ff.
74. Are . . . in that] Grant White; Are of a . . . cheff in that Ff; Or of a . . . , chiefe in that $Q_2$.
109. Running] Collier *conj.*; Wrong $Q_2$; Roaming Ff.
114. almost . . . holy] $Q_2$; all the Ff.
117. Lends] $Q_2$; Gives Ff.
128. that dye] $Q_2$; the eye Ff.
130. bawds] Theobald; bonds Qq Ff.

iv. 37. often dout] Steevens; of a doubt $Q_2$.

v. 29. Haste] Rowe; Hast $Q_2$; Hast, hast $F_1$; Haste, haste $F_2$.

33. roots] $Q_5$; rootes $Q_{1-4}$; rots Ff.

71. bark'd] barckt $Q_2$; bak'd Ff.

114. *Ham.*] $Q_2$; *Mar.* Ff.

115. *Mar.*] $Q_2$; *Hor.* Ff.

133. whirling] Theobald; wherling $Q_1$; whurling $Q_2$; hurling Ff.

162. earth] Qq; ground Ff.

167. our] Ff; your Qq.

II. i. 111. heed] $Q_2$; speed Ff.

114. By heaven] Qq; It seemes Ff.

ii. 10. dream] $Q_2$; deeme Ff.

45. and] Qq; one Ff.

308. heavily] $Q_2$; heavenly Ff.

312. firmament] $Q_2$; Ff. *omit.*

338. tickle] Staunton *conj.*; tickled Ff.

438. pious chanson] $Q_2$; godly Ballet $Q_1$; Pons Chanson $F_1$.

442. valanc'd] Qq; valiant Ff.

479. total] $Q_2$; to take Ff.

525, 526. mobled] Qq $F_2$; inobled $F_1$.

579. own] $Q_2$; whole Ff.

580. wann'd] wand $Q_2$; warm'd Ff.

604. ['Swounds] $Q_2$; Why Ff.

612. a dear father] $Q_4$; a deere $Q_2$; the Deere $F_1$.

III. i. 71. proud] $Q_2$; poore Ff.

76. fardels] $Q_2$; these Fardels Ff.

86. pith] Ff; pitch $Q_2$.

87. awry] $Q_2$; away Ff.

97. I] Ff; you $Q_2$.
99. Their . . . lost] $Q_2$; then . . . left $F_1$.
136. nowhere] $Q_2$; no way Ff.
148. paintings] Qq; pratlings $F_1$.
149. face] Qq; pace Ff.

ii. 35. nor man] $Q_2$; or Norman Ff.
89. heedful] $Q_2$; needful $F_1$.
151. *Enter Prologue*] *after* fellow $Q_2$; after 158 Ff.
this fellow] $Q_2$; these fellows Ff.
171. etc. *P. Queen*] Steevens; *Quee.* $Q_2$; *Bap. or Bapt.* $F_1$.
262. mistake your] $Q_2$; must take your $Q_1$; mistake Ff.
351. surely . . . upon] $Q_2$; freely . . . of Ff.

iii. 81. flush] $Q_2$; fresh Ff.

iv. 12. a wicked] $Q_2$; an idle Ff.
65. brother] $Q_2$; breath Ff.
169. either master] Jennens; either $Q_2$; Maister $Q_4$.
182. bloat] Warburton; blowt $Q_2$; blurt Ff.

IV. i. 40. [so, haply, slander] Capell; for, haply, slander Theobald; Qq Ff *omit.*

ii. 19. as . . . nuts] $Q_1$; like an apple $Q_2$; like an ape Ff.

iii. 47. is] $Q_2$; at Ff.

v. 1–20. *So* $Q_2$; Ff *have no Gent. in the scene, and* 2–3, 4–13, *are given to Hor., the rest to Queen.*
146. pelican] $Q_2$; Politician $F_1$.

vii. 27. Whose worth] $Q_2$; who was Ff.
85. can] $Q_2$; ran Ff.
143. that, but dip] $Q_2$; I but dipt Ff.

V. i. 80. claw'd] $Q_2$; caught Ff.

87. now o'er-reaches] $Q_2$; o're offices $F_1$.
88. would] $Q_2$; could Ff.
211. grinning] $Q_2$; leering Ff.
255. rites] Ff; crants $Q_2$.
288, 289. [*All.* Gentlemen, — *Hor.*] $Q_2$; *Gen.* Ff.
297. ['Swounds] $Q_2$; Come Ff.
307. [*Queen*] $Q_2$; *Kin.* $F_1$.

ii. 9. deep] $Q_2$; deare Ff.
58. defeat] $Q_2$; debate Ff.
91. lordship] $Q_2$; friendship Ff.
132. do't] $Q_2$; too't $Q_2$.
174. laid on] $Q_2$; one Ff.
175. nine] $Q_2$; mine Ff.
192. turn] $Q_2$; tongue Ff.
196. has . . . many] $Q_2$; had . . . mine $F_1$; had . . . nine $F_2$.
255. brother] Qq; Mother Ff.
299. Here . . . napkin] $Q_2$; Heere's a napkin Ff.
369. silence] $Q_2$; silence. O, o, o, o Ff.

# Glossary

**absolute**, positive, certain, complete; V. i. 148; V. ii. 112.
**abuse**, deceive; II. ii. 632: illusion, deception; IV. vii. 51.
**act**, action; I. ii. 205.
**admiration**, wonder, astonishment; I. ii. 192; III. ii. 339.
**adulterate**, adulterous; I. v. 42.
**aery**, eagle's or hawk's nest; II. ii. 354.
**affections**, passions; III. i. 170.
**affront**, meet directly, confront; III. i. 31.
**against**, just before; II. ii. 505.
**amiss**, disaster; IV. v. 18.
**an**, if; I. v. 177.
**anchor**, anchorite, hermit; III. ii. 229.
**antic**, fantastic, foolish; I. iv. 172.
**approve**, confirm, I. i. 29: confirm reputation; V. ii. 141.
**argal**, corruption of *ergo*, therefore; V. i. 13, 21, 55.
**article**, document; I. i. 94: value; V. ii. 122.
**assay**, proof, trial; II. ii. 71: charge, onset; III. iii. 69: tempt; III. i. 14.
**assigns**, accompaniments; V. ii. 157.
**attribute**, reputation; I. iv. 22.
**avouch**, proof, testimony; I. i. 57.

**batten**, fatten; III. iv. 67.
**beaver**, "that part of the helmet which may be lifted up to take breath the more freely" (Bullokar, *English Expositor*); I. ii. 230.
**bent**, inclination; II. ii. 30; III. ii. 402.
**beteem**, allow; I. ii. 141.

bilboes, fetters; V. ii. 6.
blank, blanch; III. ii. 230.
blister, brand of unchastity; III. iv. 44.
board, accost, speak to; II. ii. 170.
bodkin, small dagger; III. i. 76.
bore, calibre, weight; IV. vi. 27.
bourn, limit, boundary; III. i. 29.
brainish, brain-sick; IV. i. 11.
bravery, bravado; V. ii. 79.
braz'd, hardened to impudence; III. iv. 37.
broad, unrestrained; III. iv. 2.
brooch, ornament; IV. vii. 94.
bruit, noise abroad; I. ii. 127.
bugs, bugbears, terrors; V. ii. 22.
but, merely; II. ii. 495.
buttons, buds; I. iii. 40.
buzzers, whisperers, tale-bearers; V. v. 90.

candied, sugared, flattering; III. ii. 65.
canker, canker-worm, that destroys buds; I. iii. 39; (figuratively) V. ii. 69.
cap-a-pie, Fr. *cap à pied*, head to foot; I. ii. 200.
capable, appreciative; III. ii. 12: susceptible; III. iv. 127.
capital, important; IV. vii. 7.
carriage, purport; I. i. 94.
cataplasm, poultice; IV. vii. 144.
cautel, craft, wile; I. iii. 15.
cease, ceasing, death; III. iii. 15.
censure, opinion, judgment; I. iii. 69; III. ii. 30: judge; III. ii. 92.
cerements, grave-clothes (originally, of waxed cloth); I. iv. 48.
chapless, lacking the lower jaw; V. i. 97.

**charácter**, inscribe; I. iii. 59: handwriting; IV. vii. 52.
**change**, exchange; I. ii. 163.
**charge**, expense; IV. iv. 47: burden, weight; V. ii. 43.
**choler**, anger; III. ii. 315.
**check**, (of a hawk) leave its proper prey to follow another.
**chopfallen**, down in the mouth; V. i. 212.
**chopine**, a kind of shoe with a thick sole; II. ii. 446.
**chough**, usually, jackdaw; here, probably *chuff*, boor, clown; V. ii. 90.
**circumstance**, circumlocution; I. v. 127.
**clepe**, call; I. iv. 19.
**climatures**, regions; I. i. 125.
**closet**, private apartment; II. i. 77, etc.
**closely**, privately, secretly; III. i. 29.
**Cock**, corruption of *God;* IV. v. 62.
**coil**, turmoil; III. i. 67.
**commend**, recommend, attest; I. ii. 39.
**commerce**, intercourse; III. i. 109.
**commutual**, intensive of *mutual;* III. ii. 170.
**complexion**, temperament; V. ii. 102.
**comply**, be courteous; II. ii. 389; V. ii. 195.
**compulsative**, compulsory; I. i. 103.
**compulsive**, compelling; III. iv. 86.
**conceit**, conception; II. ii. 579, 583: imagination; III. iv. 114; IV. v. 45.
**concernancy**, meaning, point; V. ii. 128.
**conclusions**, experiments; III. iv. 195.
**condolement**, mourning; I. ii. 93.
**confines**, prisons; II. ii. 251.
**conjunctive**, closely united; IV. vii. 14.
**consonancy**, accord; II. ii. 295.
**contagion**, poison; IV. vii. 148.
**contraction**, marriage contract; III. iv. 46.
**contriving**, plotting; IV. vii. 136.

**cote**, come up with and pass (a hunting term); II. ii. 330.
**couch**, hide; V. i. 245.
**cousin**, used of any kinsman outside the immediate family; I. ii. 70, 107.
**count**, accounting, trial; IV. vii. 17.
**cozen**, cheat, blind; III. iv. 77.
**crowner**, coroner; V. i. 4.
**cry**, pack (of hounds, musically selected), company; III. iii. 289.

**Danskers**, Danes; II. i. 7.
**dear**, used of anything that comes home to one intimately; I. ii. 182.
**dearth**, rarity; V. ii. 123.
**defeat**, mar; I. ii. 10: ruin, II. ii. 598.
**delated**, detailed; I. ii. 38.
**design'd**, drawn up, or before-mentioned; I. i. 94.
**differences**, personal qualities; V. ii. 112.
**disasters**, ominous appearances; I. i. 118.
**dispatch**, deprive; I. v. 75.
**disprize**, misprize, undervalue; III. i. 72.
**distemper**, discompose; III. ii. 312: discomposure; III. iv. 123.
**distil**, transform, disintegrate; I. ii. 204.
**document**, lesson; IV. v. 178.
**dout**, do out, put out; IV. vii. 192.
**down-gyved**, hanging like gyves or fetters; II. i. 80.
**drossy**, worthless; V. ii. 197.
**ducat**, gold coin worth about $2.25 or 9 shillings.
**dup**, do up, open; IV. v. 53.

**eager**, biting, sharp; I. iv. 2.
**ecstasy**, madness; II. i. 102; III. i. 168; III. iv. 138.
**edge**, incitement; III. i. 26.

effects, actions; III. iv. 129.
emulate, emulous, jealous; I. i. 83.
enacture, action, fulfillment; III. ii. 207.
enseamed, greasy; III. iv. 92.
entreatments, conversation, interview; I. iii. 122.
envious, jealous; IV. vii. 174.
enviously, spitefully; IV. v. 6.
escoted, paid; II. ii. 362.
espials, spies; III. i. 32.
eterne, eternal; II. ii. 512.
excrements, hair; III. iv. 121.
expostulate, discuss; II. ii. 86.
express, exact; II. ii. 318.
extent, behavior; II. ii. 390.
even, plain, honest; II. ii. 298.
event, issue; IV. iv. 41.
extravagant, wandering beyond confines; I. i. 154.
eyas, unfledged hawk, nestling; II. ii. 355.

fardels, burdens; III. i. 76.
farm, rent; IV. iv. 20.
fashion, form; II. ii. 388.
favour, attractiveness; IV. v. 189: look, appearance; V i. 215.
fay, faith; II. ii. 72.
feature, figure; III. i. 167.
feelingly, with insight, exactly; V. ii. 114.
felicity, the joys of Heaven; V. ii. 358.
fellies, spokes; II. ii. 517.
fetch, artifice, device; II. i. 38.
flaw, gust; V. i. 239.
flourish, adornment; II. ii. 91.
flush, vigor; III. iii. 81.
fond, foolish; I. v. 99.

**fordo**, destroy; II. i. 103; V. i. 244.
**forgery**, imagination, invention; IV. vii. 90.
**forward**, disposed; III. i. 7.
**free**, innocent; III. ii. 252.
**fret**, adorn; II. ii. 313: irritate (with a play on *fret*, a finger-guide on a musical instrument); III. ii. 389, note.
**function**, action; II. ii. 582.
**fust**, grow mouldy; IV. iv. 39.

**gain-giving**, misgiving; V. ii. 226.
**gait**, procedure; I. ii. 31.
**garb**, outward fashion; II. ii. 390.
**gentry**, kindliness; II. ii. 22: gentility; V. ii. 115.
**gib**, tom-cat; III. iv. 190.
**Gis**, corruption of *Jesus;* IV. v. 59.
**go about**, attempt; III. ii. 361.
**God-a-mercy**, God have mercy; II. ii. 172.
**gracious**, benign, blessed; V. ii. 86. Cf. *grace*, I. iv. 33.
**greenly**, without ripe consideration; IV. v. 83.
**gross**, obvious; IV. iv. 46.
**grained**, ingrained, fast dyed; III. iv. 90.
**gules**, red (heraldic); II. ii. 479.
**gyves**, fetters; IV. vii. 21.

**hangers**, straps attaching a sword to the girdle; V. ii. 157.
**happily**, haply, perhaps; II. ii. 403.
**harbingers**, forerunners; I. i. 122.
**hatchment**, escutcheon hung over a grave; IV. v. 214.
**haunt**, company; IV. i. 18.
**head**, armed force; IV. v. 101.
**hebenon**, decoction from the yew; I. v. 62.
**hent**, grip, course of ploughshare (West Country dialect); see note, III. iii. 88.
**his**, its; I. iv. 26, 38, etc.

**hoodman-blind**, blindman's buff; III. iv. 77.
**hugger-mugger**, secretly; IV. v. 84.
**husbandry**, thrift; I. iii. 77.
**Hyperion**, Apollo, the handsomest of the gods; I. ii. 140.

**impasted**, made into a paste; II. ii. 481.
**impone**, stake; V. ii. 151.
**imputation**, reputation; V. ii. 149.
**incorrect**, unsubmissive.
**index**, prologue. The index was formerly placed at the beginning of a book; III. iv. 52.
**indued**, fitted; IV. vii. 180.
**infusion**, essential qualities; V. ii. 123.

**jealousy**, suspicion; IV. v. 19.
**jig**, facetious ballad; II. ii. 522.
**John-a-dreams**, sleepy, apathetic person; II. ii. 595.
**jowl**, knock; V. i. 84.
**jump**, just; I. i. 65; V. ii. 386.

**keep**, dwell; II. i. 8.
**kettle**, kettledrum; V. ii. 286.
**kibe**, chilblain; V. i. 153.
**kindless**, unnatural; II. ii. 609.

**larded**, garnished; IV. v. 36.
**lazar-like**, like a leper; I. v. 72.
**let**, hinder; I. iv. 85.
**Lethe**, the river of forgetfulness in the lower world; I. v. 33.
**liberal**, licentious, free-spoken; IV. vii. 171.
**limed**, caught as with bird-lime; III. iii. 68.
**list**, muster-roll; I. i. 98; I. ii. 32: boundary, shore; IV. v. 99.

loggats, a game in which logs are thrown at a "jack"; V. i. 100.
luxury, lust; I. v. 83.

maimed, incomplete; V. i. 242.
main, chief power; IV. iv. 15.
mainly, in the highest degree; IV. vii. 9.
mallecho, Sp. *malhecho*, mischief; III. ii. 147.
mazzard, head (contemptuously); V. i. 97.
meed, particular excellence; V. ii. 149.
merely, entirely; I. ii. 137.
miching, secret; III. ii. 147.
milch, moist; II. ii. 540.
model, copy; V. ii. 50.
modesty, reserve, simplicity; II. iii. 289; III. ii. 22.
moiety, strictly, half; part; I. i. 90.
mope, be dull, stupid; III. iv. 81.
mountebank, quack-doctor; IV. vii. 142.
mouse, term of endearment; III. iv. 182.
mow, grimace; II. ii. 381.
muddy-mettled, irresolute; II. ii. 544.
murdering-piece, cannon for firing case-shot; IV. v. 95.
mutines, mutineers; V. ii. 6.

naked, unarmed; IV. vii. 44.
napkin, handkerchief; V. ii. 299.
native, naturally related to; I. ii. 47: natural, I. iii. 84.
nerve, sinew; I. iv. 83.
nomination, naming; V. ii. 133.

obsequious, funereal; I. ii. 92.
occulted, concealed; III. ii. 85.
o'er-raught, overtook; III. i. 17.
o'erreach, get the better of (with play on literal sense); V. i. 87.

**o'er-size**, cover as with glue or size; II. ii. 484.
**o'er-teemed**, exhausted with child-bearing; II. ii. 531.
**o'ertook**, overcome (with drink); II. i. 58.
**operant**, active; III. ii. 184.
**opposite**, obstacle, contrary thing; III. ii. 230: opponent; V. ii. 62.
**ordinant**, ruling, guiding; V. ii. 48.
**organ**, means; II. ii. 623.
**orisons**, prayers; III. i. 89.
**Ossa**, mountain in Thessaly; V. i. 306.

**paddock**, toad; III. iv. 190.
**painted**, falsely colored, false; III. i. 53.
**pajock**, peacock; III. ii. 295.
**pall**, lose vigor; V. ii. 9.
**pardon**, leave to depart; I. ii. 56; III. ii. 329.
**parle**, parley; I. i. 62.
**part**, talent, quality; IV. vii. 74; V. ii. 116.
**partisan**, halberd, two-edged battle axe; I. i. 140.
**pass**, thrust; IV. vii. 139; V. ii. 61, 173.
**passage**, death; V. ii. 409.
**passion**, strong feeling; II. ii. 541, 578: suffering; IV. v. 188.
**peace-parted**, departed in peace; V. i. 261.
**peak**, mope, be irresolute; II. ii. 594.
**peculiar**, individual; III. iii. 11.
**perpend**, ponder; II. ii. 105.
**perdy**, corruption of *par Dieu;* III. ii. 305.
**picked**, spruce, smart; V. i. 152.
**pioner**, pioneer, sapper; I. v. 163.
**play**, fence; IV. vii. 106; V. ii. 206, etc.
**plurisy**, plethora, fullness of blood; IV. vii. 118.
**politic**, political, statesmanlike; IV. iii. 22.
**poll**, head; IV. v. 196.

porpentine, porcupine; I. v. 20.
posset, curdle; I. v. 69.
posy, motto; III. ii. 162.
practice, treachery; IV. vii. 139: plot; V. ii. 328.
precurse, precursor, foreshadowing; I. i. 121.
pregnant, apt, quick, ready; II. ii. 212; III. ii. 66.
prenominate, before-mentioned; II. i. 43.
presently, at once; II. ii. 170; III. ii. 53.
pressures, impressions; I. v. 10; III. ii. 27.
primy, vernal; I. iii. 7.
probation, proof; I. i. 156.
process, narrative or course of events; I. v. 37; III. iii. 29: writ, official order; IV. iii. 65.
progress, royal journey in state; IV. iii. 33.
property, quality; II. i. 103; V. i. 76.
pursy, pampered; III. iv. 153.
put on, told to; I. iii. 94: set on, instigate; IV. vii. 132; V. ii. 394: tested; V. ii. 408.

quaintly, cleverly, artfully; II. i. 31.
quality, profession of the actor; II. ii. 363.
quarry, game killed; V. ii. 375.
questionable, inviting question or discussion; I. iv. 43.
quiddit, subtlety; V. i. 107.
quietus, acquittance given on settling accounts; III. i. 75.
quillet, frivolous distinction; V. i. 108.
quote (pronounced *cote*), note, mark; II. i. 112.

rack, cloud; II. ii. 506.
ranker, richer; IV. iv. 22.
recorder, an instrument like a flageolet; III. ii. 329.
rede, advice; I. iii. 51.
reechy, stinking; III. iv. 184.
region, air; II. ii. 509.

**relative**, pertinent, cogent; II. ii. 633.
**relish**, smack; III. i. 119.
**replication**, reply; IV. ii. 14.
**retrograde**, contrary; I. ii. 114.
**rival**, partner; I. i. 13.
**robustious**, intensive of *robust;* III. ii. 9.
**romage**, bustle, turmoil; I. i. 107.
**rood**, cross, crucifix; III. iv. 14.
**rouse**, bumper; I. ii. 127; II. i. 57.
**row**, stanza, verse; II. ii. 438.
**rub**, obstacle (in bowling); III. i. 65.

**sable**, black; I. ii. 240; II. ii. 474: sable fur; IV. vii. 81; III. ii. 137 (probably).
**sanctuarize**, protect; IV. vii. 127.
**'Sblood**, by God's blood; II. ii. 384.
**sconce**, head; V. i. 110.
**scrimers**, fencers; IV, vii, 101.
**season**, temper, moderate; I. ii. 192; II. i. 28: ripen; I. iii. 81; III. ii. 219; III. iii. 86.
**secure**, unsuspicious; I. v. 61.
**seiz'd on**, possessed of; I. i. 89.
**sense**, feeling; III. iv. 161; V. i. 78.
**sensible**, able to be perceived by the senses; I. i. 57.
**sensibly**, feelingly, keenly; IV. v. 150.
**shards**, fragments of pottery; V. i. 254.
**shark up**, pick up anyhow; I. i. 98.
**shent**, harshly reproached, shamed; III. ii. 416.
**shoon**, shoes; IV. v. 26.
**shrewdly**, keenly; I. iv. 1.
**siege**, position, rank; IV. vii. 77.
**simples**, medicinal herbs; IV. vii. 145.
**sith**, since; IV. iv. 45; IV. vii. 3.
**sort**, accord; I. ii. 109: rank, rate; II. ii. 275.

**spill**, destroy; IV. v. 20.
**splenitive**, passionate; V. i. 284.
**springes**, snares; I. iii. 115; V. ii. 317.
**station**, attitude, pose; III. iv. 58.
**statist**, statesman; V. ii. 33.
**stithy**, anvil, forge; III. ii. 89.
**stomach**, courage; I. i. 100.
**stoup**, flagon; V. i. 68; V. ii. 278.
**strike**, exert evil influence; I. i. 162.
**stuck**, thrust; IV. vii. 162.
**succession**, future; II. ii. 368.
**supervise**, looking over, reading; V. ii. 23.
**suppliance**, entertainment; I. iii. 9.
**Switzers**, Swiss body-guards; IV. v. 97.
**swoopstake**, indiscriminately, from *sweepstakes*, a card-game where one may take all the stakes; IV. v. 142.
**'Swounds**, by God's wounds; II. ii. 604; V. i. 297.
**swounds**, swoons; V. i. 319.

**table**, memorandum tablet; I. v. 98.
**take**, infect, bewitch; I. i. 163.
**tar**, set on; II. ii. 370.
**target**, shield; II. ii. 334.
**temper'd**, mixed; V. ii. 339.
**tender**, offer; I. iii. 99, 103, 106: have regard for; I. iii. 107; IV. iii. 43: show (with pun); I. iii. 109.
**tent**, probe; II. ii. 626.
**thought**, melancholy, brooding; III. i. 85; IV. v. 188.
**tinct**, color; III. iv. 91.
**touch**, implicate; IV. v. 207.
**toward**, at hand, in preparation; I. i. 77; V. ii. 376.
**toy**, fancy, freak; I. iv. 75: trifle, IV. v. 16.
**trick**, adorn (heraldic, to indicate color); II. ii. 479: trifle; IV. iv. 61: habit; IV. vii. 188.

**tristful**, sorrowful; III. iv. 50.
**truepenny**, honest fellow; I. v. 150.
**trumpet**, trumpeter; I. i. 150.
**tyrannically**, extravagantly, vehemently; II. ii. 356.

**umbrage**, shadow; V. ii. 125.
**unbated**, not blunted; IV. vii. 139; V. ii. 378.
**uncharge**, fail to accuse, acquit; IV. vii. 68.
**unction**, ointment; IV. vii. 142.
**ungor'd**, unwounded; V. ii. 260.
**ungracious**, graceless; I. iii. 47.
**union**, a fine pearl; V. ii. 283.
**unpregnant of**, unquickened by; II. ii. 595.
**unreclaimed**, untamed; II. ii. 34.
**unvalued**, without high rank; I. iii. 19.
**upspring**, wild dance; I. iv. 9.

**vailed**, lowered, downcast; I. ii. 70.
**valanc'd**, fringed (with a beard); II. ii. 442.
**validity**, value, effect; III. ii. 199.
**ventages**, windholes, stops; III. ii. 372.
**voice**, vote; V. ii. 368.

**wanton**, favored child; V. ii. 310.
**warrantise**, warrant; V. i. 250.
**watch**, sleeplessness; II. ii. 148.
**wharf**, bank; I. v. 33.
**wholesome**, sane; III. ii. 328, 333.
**wit**, wisdom; II. ii. 90.
**withal**, with; I. iii. 28.

**yaw**, see note, V. ii. 120.
**yesty**, frothy; V. ii. 199.

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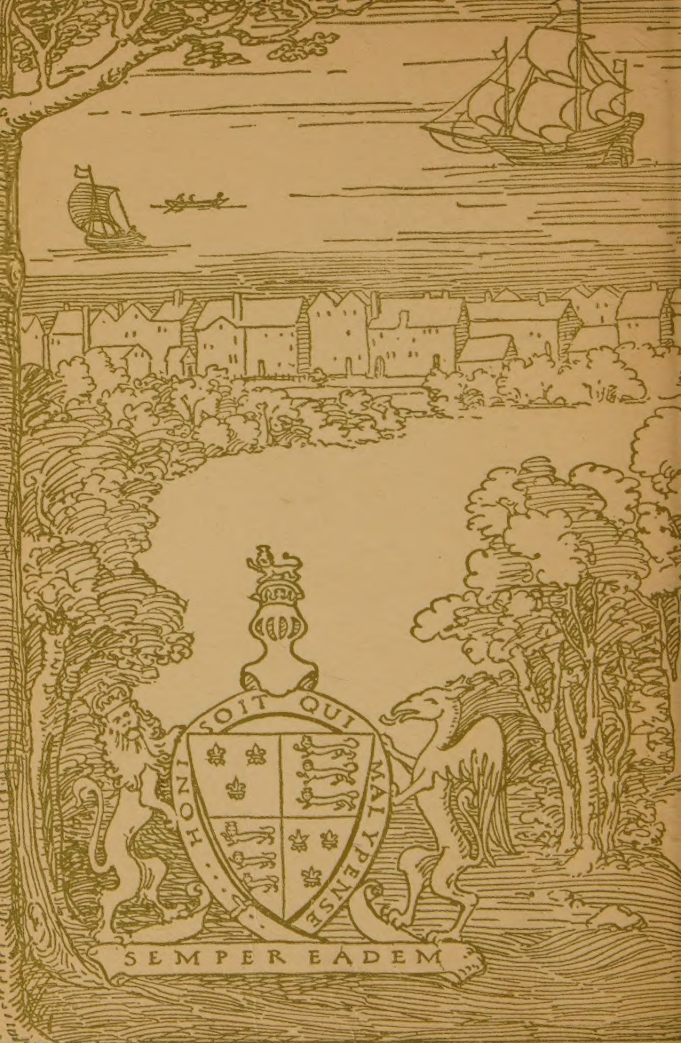
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